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# ZZAP! 64

ISSUE 21 CHRISTMAS SPECIAL 1986




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**☎ Advertising Information & Bookings**
**0584 4603 or 5852**

Printed in England by Carlisle Web Offset (member of the BPCC Group) Newtown Trading Estate, Carlisle, Cumbria. Colour origination by Scan Studios, Wallace Road, London N1

Distributed by COMAG, Tavistock Road, West Drayton, Middx UB7 7QE





*A NEWSFIELD PUBLICATION*

ABC

**JAN-JUN** 1986
**Total: 59,356**
**UK: 54,399**

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**Cover by Oliver Frey**


## FESTIVE FEATURES



## COMPETITIONS



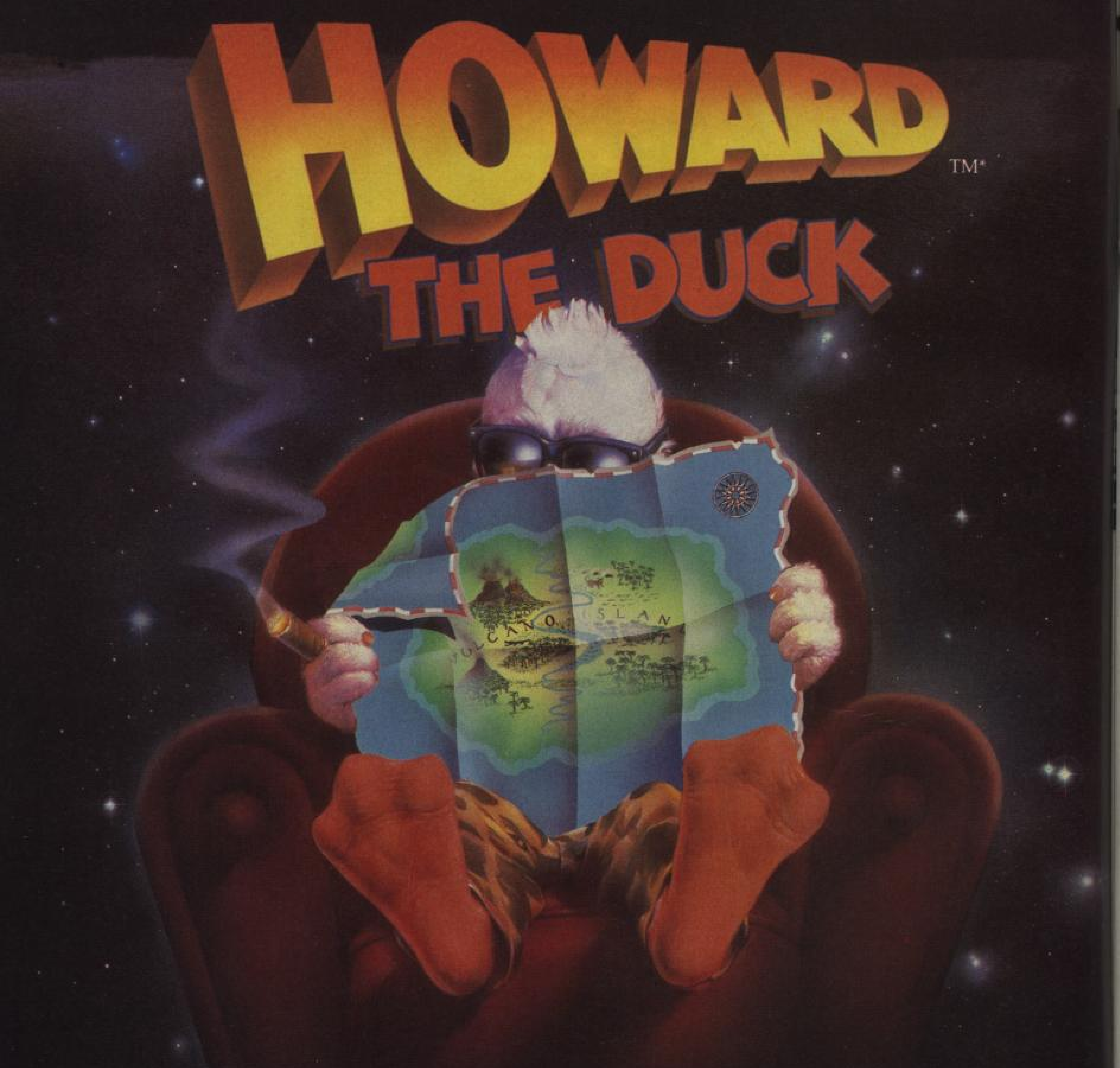
## NORMAL BITS





The next issue of ZZAP! goes on sale from January the . . . erm, ah. Better take a look at the calendar in the centre of this issue . . .

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# ZZAP! ZED





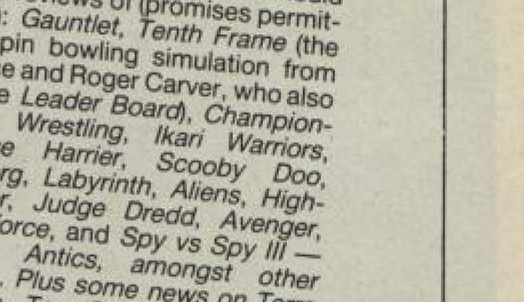

## A TALE OF YULETIDE WOE

I suppose it had to happen. An issue without a Sizzler or a Gold Medal (well — there is *Bard's Tale* from Ariolasoft but that's a role playing game so it doesn't count). Surprisingly, very few games arrived for review in this issue, and what did arrive was fairly mediocre, as you can see.

Christmas is just around the corner and so much exciting software was promised. But as I write (the end of November is rapidly approaching), none of it is complete and won't be ready for several weeks. Most disappointing. I remember something similar happened this time last year, only the situation wasn't quite so dire. Still, I can hardly blame the software houses for wanting to make sure they get it right this time. I wouldn't want to see a glut of disappointing 'rush jobs'. And I'm sure you wouldn't either.

Ah well, at least it bodes well for the next issue in which we should have reviews of (promises permitting): *Gauntlet*, *Tenth Frame* (the ten pin bowling simulation from Bruce and Roger Carver, who also wrote *Leader Board*), *Championship Wrestling*, *Ikari Warriors*, *Space Harrier*, *Scooby Doo*, *Cyborg*, *Labyrinth*, *Aliens*, *Highlander*, *Judge Dredd*, *Avenger*, *Lightforce*, and *Spy vs Spy III — Arctic Antics*, amongst other things. Plus some news on *Terra Cresta*, *Top Gun*, *Short Circuit*, *Great Escape* and *Cobra*. We shall see.

But until then . . . have a very Merry Christmas and an equally nice New Year.



**GAMES REVIEWED**



**ZZAP! ADVERTISERS INDEX**


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# ZZAP! RRAP

The time distortion produced by our production schedules continues: as I settle down to this month's collection of letters, Dick Eddie and Gary Penn are perched on stepladders, taking the Christmas decorations down again. We've all but finished work on the Christmas Special and soon words will be flowing into the February issue. Yet bonfire night happened last week . . . Life in Ludlow can be very strange at times.

Although this bumper issue is set to appear on the shelves of newsagents right in the middle of the Festive Season, when 'Goodwill to all Men' is the prevailing philosophy, this month's selection of letters doesn't warrant a Letter of the Month prize. Goodwill or no Goodwill, I'm holding back on the prize until next month. I hope the nice long rest you are all set to have over Christmas will produce some well-argued, pithy letters for my mailbag.

## REPAIRMAN BLUES

Dear ZZAP!
Having enjoyed playing the arcade machine of *Ghosts 'n' Goblins* I decided to buy the computer version.

Unfortunately, 20 minutes into playing the game the zombies started walking backwards and the gatekeeper bounced around without any legs. Then, after freezing on the screen, it decided to crash.

After I tried re-loading, it crashed almost immediately. (The other side of the cassette acted the same). Assuming I'd bought a dud, I exchanged it for another copy and found the same results.

I then sent it to a colleague from work who tested it and found nothing wrong.

And, after testing the game myself, with another C2N and getting the same results. . . . and with another Commodore 64 and getting no trouble at all, I came to the conclusion that my computer was malfunctioning — (there's a big word!).

So, on scanning the adverts in the local paper I came across only one computer repair centre, (who shall remain nameless!)

After having it repaired there and paying a hefty, very hefty, £43.95 invoice for it, I was extremely annoyed, in fact fuming, to find the same trouble occurred.

I also found some other games had started to go wrong, including *Uridium* and *Scarabaeus*. (My recently acquired games *Warhawk* and Iridis Alpha have also begun to play up.)

In a foul mood, I returned my Commodore 64 to the repair shop, with my copy of *Ghosts 'n' Goblins*: I was told to collect them in 2 — 3 weeks.

When this happened a 3rd time, the bloke there insisted that nothing was wrong with either the game or my computer, and would not take my Commodore back again for repair.

I've only recently heard that others have been conned out of their money by the same repair shop.

So, a warning to other ZZAPPers: Take care when looking for a repair shop, and be wary of the small adverts in the local paper.
**Andrew Sanders, Cambridge**

*This isn't the first tale of woe I've heard about difficulties experienced at the hands of Commodore repair companies. Maybe other readers would like to pass on their experiences? If Computer repairers get in touch too, to put their side of the story, I might be able to persuade Gary Penn to write a small feature on fixing broken machines . . .*
**LM**

## TUNEFUL APPEAL

Dear Lloyd
After reading the ZZAP! Rrap pages month after month, I decided it was time to amaze and astound you and my fellow readers with my airs and views.

First, I thank profusely the programmers and musicians who continue to produce first class software like *Green Beret, Rambo, Monty On the Run, Knight Games*, and so on. My discerning ears are very partial to a bit of inspiring music (I can't be the only one, surely?!) The aforementioned games all contain music which I consider to be 'Top 10' stuff. *Datahits* was a novel idea, but it was too 'gimmicky'. What would really liven up the album charts is to have a massive compilation of the best music from the most popular games. I think that many other readers (perhaps even thousands) would like to see this idea put into practice, too. So, Rob, Martin, David, Tony, Ben and all you other musicians and software houses.....HOW ABOUT IT?!!!

Secondly, I would like to bring Gazza Penn's attention to the plight of many 64 owners. I, for one, am sick and fed up of using a piece of wire to reset my '64. Not only is it tedious, but I run the risk of blowing the fuse (we don't all have the manual dexterity of the ZZAP! team). Can't the 'powers-that-be' run a reset switch offer or something? I've tried and tried but cannot buy one anywhere.
**Stephen Fathers, Pakefield, Suffolk**

*Part of your plea has already been answered this month, Stephen. Mr Penn has included a chart devoted to the music that accompanies games. This month, it kicks off with the ZZAP! team's own favourites, in order. From now on, you'll get a chance to vote for your favourite tunes every month as part of the 1987 ZZAP! Charts.*

*As for an album of your favourite Commodore hits, a whole new year is about to start, and as I've said before, who knows what it will bring? And as for a reset switch — any hardware manufacturers out there reading. . . . ?*
**LM**

MERRY CHRISTMAS!




# PIRATES AHOY!

PIRACY HAS reared its ugly head once again with allegations against the computer trade itself and publisher Newsfield.

Leading firms have become hugely upset about the matter — no doubt because they have enough problems with pirating by the public.

### Illicit copies

Hewson recently discovered the source of pirated copies of *Alleykat* only thanks to a security numbering system and the honesty of a lad from Liverpool. Elite however, fears that the situation is particularly grave. It has slashed its number of pre-production trade and review copies from 100 to under 20, after finding illicit copies of *Airwolf II*.

"It seems that there is a kind of organised amateur network. We've been caught with our trousers down — but we're doing something about it," commented Elite boss Brian Wilcox.

### Rignall

Another firm understandably incensed by games appearing before release is Activision. The principle charge concerns *Hacker II* and was made against Julian Rignall of Newsfield (publishers of *Crash*, *Zzap* and *Amtix*). This was backed up by another software house which also named Rignall.

Newsfield's publishing executive Graeme Kidd side-stepped the specific allegation. He claims that if Rignall's name has appeared on pirated copies then this was not his doing.

### Boasting

Instead, he thinks it's a pirates way of boasting. "If they put his name on it, then they can tell their friends that they know him and got the game from him."

# GROUNDLESS ALLEGATIONS

Dear ZZAP! 64
I refer to the enclosed article from BANG Issue 5. In this article they named Julian Rignall as being the leader of an 'amateurish software piracy organisation!' They have no real proof that he is involved with pirates. Serious allegations like this should not be made unless there is concrete evidence to support it. Julian's name on a few illicit copies does not mean he is a pirate. It was probably a move to gain attention from their friends. 'I know Julian Rignall, look here's a cassette I got from him!!'

From BANG's point of view it was probably a reader pulling stunt to swell the ranks of BANG readers, and also to discredit ZZAP! and NEWSFIELD. Why do some rival magazines always have to play dirty tricks to gain an audience? Perhaps it isn't good enough to attract readers, without first stealing other magazines' loyal readers. Surly a magazine should be a reliable reference point, not a place to print silly allegations and childish squabbles.

Well that's my moan out of the way, and I hope in future other companies will please take note! Thanks for a great read.
**J D Funnel, Hastings, East Sussex**

*Oh dear. Your own letter illustrates the way in which rumours tend to spread and the way in which the printed word can so easily be misinterpreted. Nowhere in the* BANG *article that you refer to did they say that Julian was the leader of an 'amateurish software piracy organisation' — yet you quote those words directly in your letter!*

*Shortly after the story in question appeared in* BANG, *one of the allegations made against Julian collapsed totally. Furthermore, the* Hacker II *investigation conducted by* Activision *has now been concluded and Julian cleared of any involvement.*

*Coincidentally,* BANG, *like the allegations it printed, collapsed recently — the last issue appeared early in November.*

**LM**

# IN PURSUIT OF PERFECTION

Dear Lloyd
About your rating system: do you think it is correct to award a game 100% in any of the categories? I believe 100% is perfect, and because games are improving all the time, I think a game should not rightly be awarded 100%. I agree with Issue 19's letter of the month (I won't say his name because it will boost his ego even more — I know this because he is a friend of mine and he keeps telling me he has had his name printed five times. I think his ego is about three times the size of J R's and that is **BIG**!) saying that reviews are only guides. I accept this but would appreciate your opinion on this matter.

The second thing is to do with Issue 18, on page 56 you said that the *Expert Cartridge* from **Trilogic** would cost £28.95, but on page 93 **Trilogic**'s advert says it costs £31.95. I found the only difference was a free dust cover in the advert. Does this 'free' dust cover cost an extra £3.00?

**John Simmonds, Eastbourne, East Sussex,**

*If you consult your ZZAP! archives you should find that the only 100% mark that has been awarded so far was given to Paradroid for 'Presentation'.*

*Admittedly, once a game has been given a 100% rating, then it is difficult to see how subsequent games that are even better could be rated. Which is where the time element comes in. All reviews are written for a specific issue of the magazine, and as such a time element is incorporated into the ratings.*

*Standards tend to rise as time goes on — which is why* ZZAP-BACK*s often throws an interesting perspective on the development of games programming. And I have always maintained that percentages are only a guide — the written comments provide the most informative analysis of a game.*

**LM**

# UGLY MUGS

Dear Lloyd
I can't take anymore, I've had it up to here (I'm not very tall and 'here' is above my head — in other words I'm swimming in it!!) Several things are beginning to get on my nerves and I've got to put pen to paper or. . . . well, who knows?

Firstly, it concerns the question of 'individual taste' with regard to software reviews. I agree that they are just opinions and that the reviewers might have different ideas of what makes a good game, and that their ideas might differ from mine (probably in fact, because they all look like a bunch of weirdos — just a joke fellas!). But, what I dislike about these opinions is that not only do we get a paragraph or two or written opinion but also a 'mug-shot' drawing. Now if it happens that two games on opposite pages were disliked by the reviewers, we get an eyeful of obvious discontent before we've read a word! Hardly makes for appetizing reading, now does it? You could say, "but just ignore the 'arty-thing' dear boy" (and probably will) but that's not the point! Why give the reader an immediate impression of 'this is junk'?

Secondly, I think that most people would agree that even a software review magazine can't exist by reviews alone. So let's have something that has lasting interest, personal involvement, excitement and above all — what I want!! — something along the lines of *Final Conflict* as in the now extinct PCG.

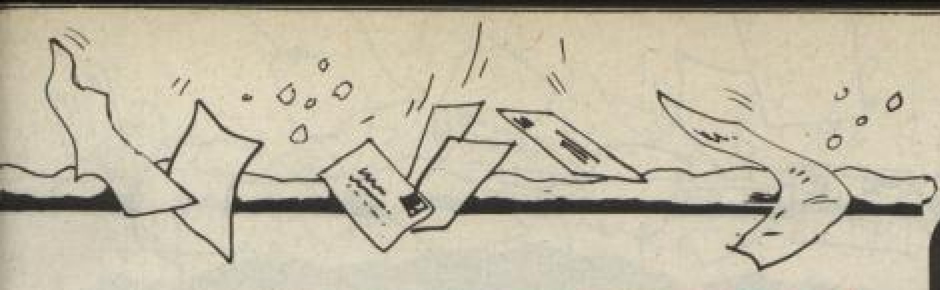
Get rid of these 'chance meetings' that seem to fill the pages in one guise or another, (twiddling thumbs, The Butler did it and so on) and give us something with lasting appeal.

You know it makes sense, don't you? There are other things I don't like but others have hit upon them already so I'll leave it at that.
**Graham Anderson, Lincoln**

*I agree with your first point in part, Graham. But I would have thought that the facial expressions on the drawings of our reviewers should make very little difference — it's the fact that the pictures of the 'weirdos' are there in the first place that turns you off. . . . only joking fellas!*

*As for something 'that has lasting interest . . . personal involvement' etc, I have heard whispers that The Powers That Be may have some plans in that general direction for next year. Wait and see. . . .*

**LM**



# MISSING TABLES

Dear ZZAP!
Alright, a joke is a joke, but where is the Hi-Score table in *Supercycle*? Eh? In Issue 18 I sent off for the *Supercycle* and *Beyond the Forbidden Forest* offer. I have recently received my games, and was very pleased with them but to my disappointment there was no, and I quote, 'huge Hi-Score table' in *Supercycle*. Admittedly it does not effect the game play but there is no incentive to do better to beat your Hi-Score!.

Is it me? Am I not good enough at the game (highly unlikely because I've finished it all on the first level so I should have a little checkered flag next to my name on the Hi-Score table)? Have I got a dodgy tape?

Please assist me! or I might do something drastic. . . . like . . . stop buying ZZAP! and you wouldn't want that, would you?

**Steve Roff, Ashtead, Surrey**

*No we wouldn't . . . Ooops! A slight omission on our part it seems, and another apology is called for. Supercycle does have a Hi-Score table on the disk version, but in common with most games, the cassette version of the game doesn't feature an updating Hi-Score table. A bit surprised you didn't work that one out, though*
**LM**

# 128 APPEAL

Dear Lloyd
I will start this letter in the time-honoured tradition: I never write to magazines but . . . I felt I had to state my views on two subjects.

First, let me tell you a story. On the 10th July I trundled down to my newsagent and bought Issue 16 of ZZAP! Great, I thought looking at the cover, must be a review of *Green Beret*. But, even better, upon turning to pages 98 and 99, I saw a review of a 128 game, *Kickstart 2*. Since it was a SIZZLER, I saved up my pennies and bought it, loaded it up into my year-old 128, and found a brill game.

What a happy story, you might be thinking, but no! Now I see in subsequent Rraps, letters from moaning 64ers complaining that two pages out of 116 were given to a 128 review, and I saw with horror that you do not intend to review any more 128 games! Just because a 128 is 70 quid more than a 64 doesn't mean that us 128ers can buy every 128 game, good or bad. We need a guide of some sort, and ZZAP! is the only mag yet to review a 128 game. In my mind it does not seem that 64ers are going to miss the odd page or two every so often. Since 128 games are coming out at a very slow rate (only six have been released since the 128 came out) there would only be the occasional review.

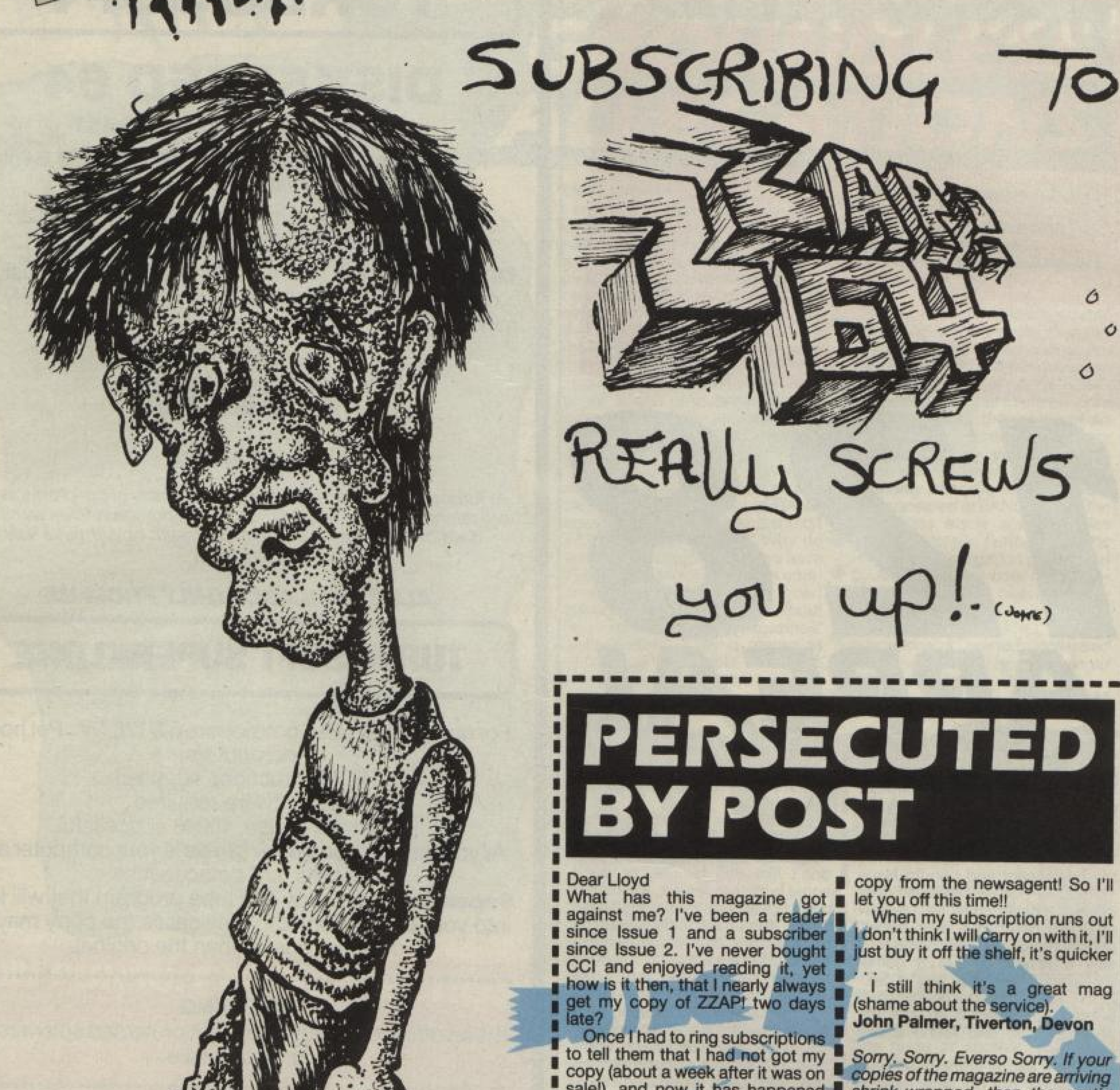
So, all you 128ers out there, write in and show that a lot of ZZAP's readers own 128s and would appreciate your reviewing the few 128 games around. Any 64ers who do not want to read a 128 review can, I'm sure, summon up the energy to turn the page and ignore it.

Which brings me onto my other gripe. I am sick of seeing letters in Rrap from moaning minnies who don't like this feature, or don't agree with that review. If a reader does not like an article don't read it! You don't have to read every bit of ZZAP! And please don't write in demanding such a such a section be removed, there are other people who probably like it. Also, the ratings are not Gospel, so if you buy a game and don't like it, don't blame ZZAP! If you know that you don't like sports simulations, don't buy *World Games* just because it was a GOLD MEDAL, then complain by cluttering up Rrap with boring letters. Leave it free for more constructive criticisms. Just remember that the ratings are based on the reviewers' opinions only and since not everyone is Jazza or Gazza, not everyone will like the games they like.

**Marc Henry, Pinner, Middlesex**

*Maybe if lots of 128 owners wrote in, there might be a slight change of policy in the future . . . but whatever the outcome, I tend to agree with your view that some sections of the magazine are likely to be disliked by some people and raved over by others. There is no simple way to please everyone all of the time — but we do try to please as many people as often as we can.*
**LM**

▶




# PERSECUTED BY POST

Dear Lloyd
What has this magazine got against me? I've been a reader since Issue 1 and a subscriber since Issue 2. I've never bought CCI and enjoyed reading it, yet how is it then, that I nearly always get my copy of ZZAP! two days late?

Once I had to ring subscriptions to tell them that I had not got my copy (about a week after it was on sale!), and now it has happened again with the latest, Issue 19. It was on sale on Wednesday 9th October, so I expected to get my copy on Saturday. Nope, my copy has gone astray again. (Do you think someone in the Post Office keeps pinching mine?) So, I thought if I ring subscriptions on Monday and tell them I haven't had my copy. I would have to wait until Tuesday or Wednesday. I could not wait so I went and bought a copy from the newsagent! So I'll let you off this time!!

When my subscription runs out I don't think I will carry on with it, I'll just buy it off the shelf, it's quicker . . .

I still think it's a great mag (shame about the service).
**John Palmer, Tiverton, Devon**

*Sorry. Sorry. Everso Sorry. If your copies of the magazine are arriving shrink-wrapped, then the postie can't be having a good read at your expense, but if they're not arriving at all, something's clearly going wrong. There used to be delays with subscription copies in the past, but now subscribers' copies are posted at our printers before the lorries that deliver ZZAP! to newsagents leave the premises.*

*We've definitely got nothing against you . . .*

**LM**



## OLD FLATULENCE

Dear ZZAP!
I can't believe my eyes! I quote from Simon Brown's letter: 'EVEN I CAN SEE HOW (those) 17 YEAR OLDS WOULD BE SLIGHTLY PERSUADED BY THOSE REFERENCES TO OLD FLATULENCE BITTER' oh yeah really, can just picture it on Eastenders . . .

*Angie:* Sharon, why are you drinking?
*Sharon:* Well Mum, I read about Old Flatulence bitter in ZZAP!

I mean can you imagine a 17 year old being persuaded by a magazine to drink by a magazine — yeah, his friends could persuade him but being persuaded by a magazine?

Secondly, people who were offended by words like CRAP, and F'K'N. Have you just been born, are you really trying to tell me your schoolfriends and parents don't swear in front of you? But if these words do offend you follow the 3 simple instructions :

1. Don't buy ZZAP!
2. Cut your ears off.
3. Pour acid in your eyes.
4. Fly to the sun.

Now, if ZZAP! had nude women in it, I wouldn't find it offensive but I would call it unnecessary. But ZZAP! has not, nor have any computer mags (to the best of my knowledge) included this type of crap.

On to a more pleasant note, I like ZZAP! a lot — it's very good and it being the best seller does not surprise me. The only thing it lacks is an ARCADE section, Okay, it hasn't anything to do with the CBM64, but most people bought the 64 with the idea of playing games like them arcade thingies!
**Malcolm Harrison, Reading, Berkshire**

*Somehow, I doubt that ZZAP!'s influence is all-powerful but you never know . . . As for the Arcade idea, who knows what 1987 will bring?*

**LM**

## STARSTRUCK

Dear ZZAP!
I collected six blue and six red stars for the calendar in the January issue. Having done this I sent the calendar and a cheque for £1 to cover postage and packing to the address printed on the bottom of the calendar. That was four months ago. I wrote to **US Gold** and I have received no reply and still haven't received the game which I chose (*Infiltrator*), although **US Gold** have cashed the cheque for postage and packing.

As the Calendar involved ZZAP! 64 I wondered if you could help me in getting my game sent to me as I can't get a reply.

After waiting four months I have nearly completed my second calendar and I hope you can help me and hurry them up for me.

Thank you.
**P Hanlon, Stafford**

*I can only apologise on behalf of* US Gold *here — but Gary tells me your letter has been forwarded to them.* Infiltrator *was only released a few weeks ago (at the time of writing), so with luck you should have received* Infiltrator *by the time you read this.*

**LM**



## MORE LOLLIPOPS!

Dear ZZAP! 64
The reason I've put penn to paper (sorry couldn't resist the pun) is because that nauseating son of a (cont page 202) Anthony Jacobson has again insulted ZZAP! by saying:

'ZZAP! are suggesting to their readers that they should read CCI, it shows very agreeable humility when one magazine acknowledges the superiority of another'.

How dare he! How on earth can he carry on slagging off ZZAP!. He goes on like his magazine is the No 1 bestseller. Maybe Mr Cream Cracker is provoking an answer, but I trust you are more sensible than to waste publishing space on a fool like him.

Also, in their September issue he has Felix the Cat wearing rubber gloves and holding a pair of tongs. In the tongs is a radio active lollipop, which is being sent to you. But instead of ZZAP! they've put Zzurps. Obviously this shows that they are a bunch of twerps and I can only conclude that the lollipop became radio active after Mr Cream Cracker had finished sucking it.
**Rocky Ming, Whalley Range, Manchester**

*Well, I suppose if you've already lost the war, all you can do is snipe! Like Eugene, Mr Jacobson seems to be a man with an axe to grind*

**LM**

# DISK DEBATE

Dear Lloyd
I can't help noticing that more and more ZZAP! readers are becoming worried about the amount of disk-only software. But software houses are obviously finding it difficult to fit complicated games on cassette and are being forced either to put games on disk or just stick to arcade conversions and other unoriginal games.

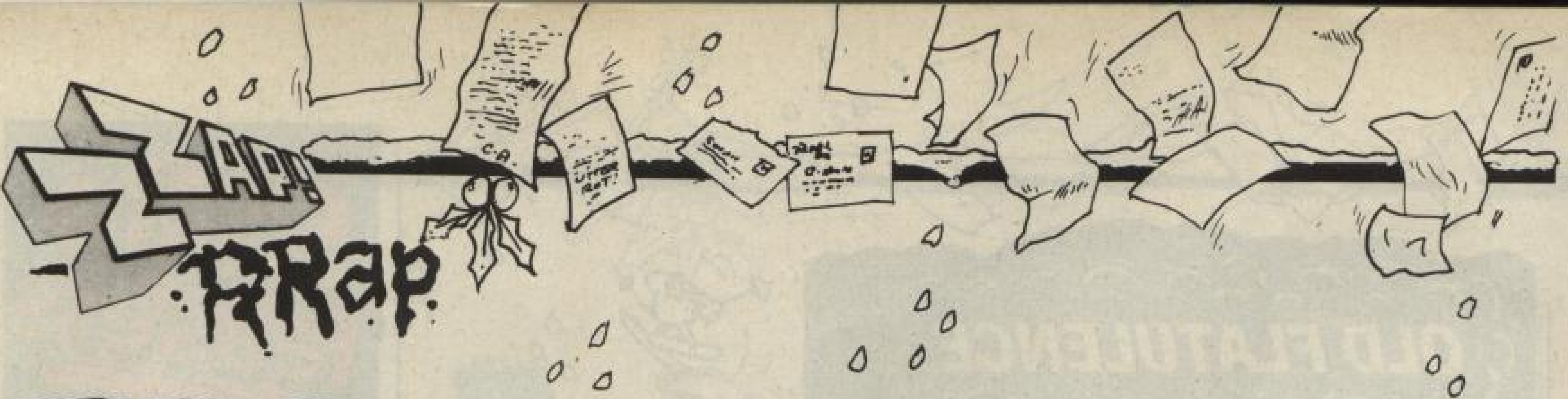
Many readers complain that they can't afford a disk drive and get themselves all worked up. But if they can afford a 64 in the first place then they should be able to pay out the same amount again, maybe a year or so later. See, it's simple really! If someone wants a disk drive enough then they will find a way to get one. This does not apply to everyone, but to most ZZAP! readers this should make some sense.
**Andrew Webley, Stoke-Sub-Hamdon, Somerset**

*In an ideal world, everyone would be able to afford a disk drive but the truth is, not everyone can. There are still many more 64 users relying on cassettes to load program than are using disks and software houses are aware that there's a huge market for cassette-based products — nearly ten times as large as the market for disk games.*

*Present day loaders load data from cassette nearly as fast as a disk drive running at normal speed, so the waiting time need not be that much greater. Multi-load disk products use disk turbos which accelerate things rather more, so the cassette system starts to lag behind again.*

*It's only really in the adventure world that disk-only games have been released, and they rely on continual access during play. If you're really keen on adventures, the day may come when buying a disk drive may become more essential, but otherwise there shouldn't be too much cause for concern. Software houses tend to know which side their bread's buttered on and are unlikely to move away from cassette games for some while.*

**LM**




# EGGS AND CHICKENS

Dear ZZAP!
I have been a subscriber to your jolly good magazine since the beginning. Keep it up and prove that the 64 is not dead and will be around for quite a bit yet.

What concerns me more is not the 64 however, but its big brother the 128. I upgraded to this wonderful machine as soon as it was released, and since then I have seen ONE review for it (*Kikstart II*) and that is just a disk only version of an utterly ancient game, on which I had in it's original incarnation by **Mr Chip Software** ages ago, and it cost me £8.00.

Software houses, what is your problem?

Numerous software houses have stated that they will provide for the 128 when more people buy it, but if there isn't any software (other than business — B-o-r-i-n-g!) no-one will buy the machine anyway. If it is cost that bothers people — after owning seven 64's over a period of three or four years — the 128 is a godsend. Everything about the machine is perfect (Okay, there were a few very annoying compatability problems, but these seem to have been ironed out now, thank you **Ocean**) and after 64 BASIC, 128 Mode is a joy to use.

I totally disagree with Tony Crowther over the fact that 'the 128 is just a 64 with a good keyboard'. Have the bulls been in here 'cos I can smell something!

One hundred and twenty eight kilobytes of memory! Read my lips for Heaven's sake! Just imagine how much better games could be, (not technically, but there would be more! MORE of everything). *Commando*! Imagine a 128 *Commando*! Or *Ghosts 'n'* (bad collision detection) *Goblins*!

Issue 19 contained two of the most pathetic things I've read in your magazine's history: first the question on Cameron Saunder's letter:

"Why the 128 review? It isn't ZZAP! 64/128 yet." and secondly, the reply:

"No-one liked the idea (review) so that sort of 128 coverage won't be repeated in future."

Cameron quite obviously doesn't own a 128 or he wouldn't have written that. Does he write in to CRASH and complain about the Spectrum 128 reviews? Did he have a fit when he saw the review? He didn't have to read it, just like I didn't have to read the **Atari** *Elektraglide* preview. Humph.

I've said all I want to say. Please read this letter in the spirit it was written and give a mature reply; if not at least take heed of my comments.

**Owen Bailey, Bassingham, Lincolnshire**

*Certainly, the extra capabilities of the 128 mean that bigger and better games can be written for it. The problem is that software houses have to spend more time, and hence more money, developing a larger game that takes advantage of all the facilities offered by the larger machine. They are less certain of recouping their costs at the moment, because the number of 128 owners is still quite small.*

*Games written for the 64 require a certain level of investment, and software houses know that there is a large market of 64 owners to sell in to, and hence are fairly confident of recovering their costs. Until there are a lot more 128s out there, writing a game specially for the 128 machine is not going to be an attractive proposition.*

*What is likely to happen, is what happened on the Spectrum front, where companies began producing enhanced versions of games for the larger machine. If bigger, better versions of 64 games appear, people may begin to see the advantages of owning the 128 and start to upgrade. Once the user base for the 128 grows, it will become commercially viable for companies to start producing original games for it . . .*

*So don't despair of ever seeing another 128 review in the magazine . . .*

**LM**

# TORN TO SHREDS

To ZZAP! 64
Yes, I've now decided to write a letter full of complaints, although I may say something nice. I'll start with your **US Gold** calendar, last one that is. After buying a sufficient number of games, I cut the stars out of ZZAP! spoiling my prized collection for a game. I put a postal order and the rest of the necessary biz in an envelope and posted it away. I still have no reply, so please could you, being the mag with the name, go and tell the people down at **US Gold** to send me my free game. I still feel uneasy about my cut up ZZAP!s, but it seems that you still have competitions which need you to cut up the magazine.

Please try an alternative as I don't have a colour copier nearby. In your last ZZAP! I saw the ratings for *Druid*, and after buying the game I thought it was brilliant and deserved a SIZZLER at the least. I do admit I owe ZZAP! a great favour as I thought about buying *Knight Rider*, so I thank you for that.

I may have complained here and there, but I'm a loyal reader so please answer my letter.

**Andrew Banks, London**

*Your letter has been passed on to* US Gold *Andrew, but if you ordered a game which wasn't ready for release you may have had to wait a while. Sorry for the delay, in any event — matters should be sorted out by the time you read this. When it comes to cutting up the magazine to enter a competition, there's no need to get to a colour photocopier — an ordinary one will do fine, unless we specifically need a coupon as was the case in the first part of the* Gauntlet *competition. Spot the Difference competitions are obviously difficult . . . but you could always copy out wordsquares and entry forms in your best handwriting!*

**LM**

# GOLDEN BIAS

Dear Biased reviewers
Why, why, why are **US Gold**'s games always given a good review. Is it because they give games to you and then you sell them to us at a moderately cheap price? Is it because that they are distributors of NEWSFIELD's new software company THALAMUS? Or is it because that you like to get people to waste their money on crappy games such as *Infiltrator*, *Super Cycle*, and *Beyond The Forbidden Forest*? Please print this letter because I am sure that lots of other people would love to know why you are so biased towards **US Gold**.

**Dominic Sabatini, Jordanhill, Glasgow**

*For none of those reasons, Dominic. We aren't biased towards* US Gold. *If you look back through your ZZAP! collection, paying a little more attention, you will discover that* US GOLD *have had a poor ride on occasions. Look in Issue 15, for instance . . .* New York City*: 40%;* Moon Shuttle*: 13%;* Neutral Zone*: 9%; and* World Cup Carnival*: 11%. If we were favouring* US Gold *we might have done better to have run a competition for* World Cup Carnival *and avoided reviewing it, as was the case in another magazine. . . .*

*No, if you look back into ZZAP! history you will see that* US Gold *have suffered from the slings and arrows of poor reviews just as much as anyone else —* Legend of the Amazon Women, Conan, Buck Rogers *— the list goes on. Given the fact that the release many more Commodore games than any other software house they are bound to get more good reviews than anyone else — and it's easy to overlook the fact that they also get more bad reviews.*

*As to the three game you cite, I'm afraid it's down to a matter of personal taste — and in the case of the three games you mention, the majority of reviews they received in the computer press were favourable.*

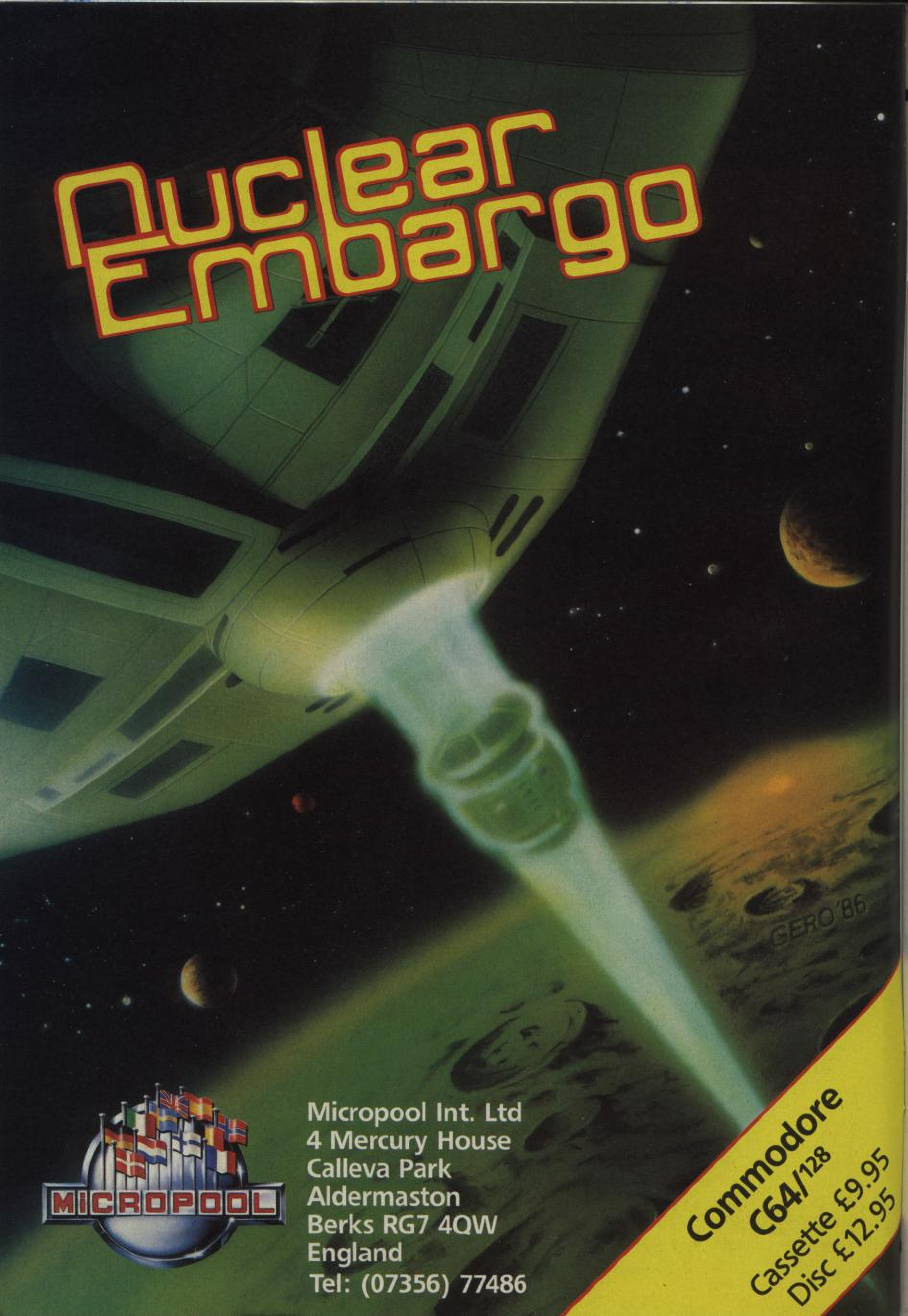
**LM**






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## ZZAP! RRAP

## RUDE PROGRAMMER!

Dear Lloyd
I'm not sure quite how to say this. I read your review of *Graphic Adventure Creator*, bought a copy and then settled down to create my latest masterpiece.
For days we puzzled as to the meaning of 'AOT', then, this morning, my graphics designer collapsed in hysterics. Realising that it would have to be rude to cause such hilarities I looked again. Then the truth dawned and I too became helpless with laughter. After an hour, and much tittering, I thought I'd write and let you in on our discovery. For unless I am greatly mistaken, 'AOT' stands for 'arse over tit'!
Just what type of filthy, depraved mind does the programmer have, to believe that it could get by unnoticed! Your secret is out!!
**Colin, Rhos on Sea, Clwyd, LL28 4NU.**

*I hope I haven't started a whole new controversy about the use of certain words in utility programs . . .*

**LM**

## COUNTING ON ADVERTISERS

Dear Lloyd
I'm sorry to say that me and my brother are very disappointed. We have all the ZZAP! 64's since the magazine started — we've enjoyed them all. But when I opened November's edition I was disappointed at all the advertising there was.
There was loads of pages that we just kept on ignoring — nearly every page was full of advertising. Can't you do anything about it?
**Steven Griffiths, Castle Bromwich, Birmingham**

*We could leave the advertisements out of the magazine totally, but as the money we are paid for them goes a long way towards paying our bills we'd have to charge around £3.00 for each copy of the magazine. Some people might be happier, but I'm sure most of our readers find the advertisements a very useful source of information and would miss them.*
*Anyway, out of a massive 148 pages in the November Issue, some 67 pages were occupied by advertisements, which is hardly 'nearly every page'. It's not even every other page . . .*

**LM**

## PRICES UP DOWN UNDER

Dear Lloyd
I plead that you publish this letter to make all aware of the ridiculous prices for C64 software, owing to the distributors such as **Ozi Soft**. Using pound conversions I shall let you in on how much we are forced to pay here in Australia for cassette based versions of games. *Mercenary, Uridium, Yie Ar Kung Fu, Empire, Shogun*, and so on cost £22.50 each! No, no mistake, that's £22.50 compared with £9.95 in England. **Mastertronic** £1.99 games cost £5.50 and picking up great software for under £15.00 is extremely difficult. These prices are just far too outrageous and there is no way that I can afford these prices. If any software companies are reading this, then please get your act together and cut the drastic distribution cost. Please print this letter, as the UK has a right to know of these prices. I wanted *Mercenary II, Dropzone* and *Cyborg*, but they're just too expensive. By the way, your magazine is brilliant, but I think you would have to change VALUE when rating games down under.
**David Hearne, Toowomba, Australia**

*Auntie Aggie in ZZAP! Mail Order could prove to be the answer to your prayers. She tells me that overseas readers can buy software from her — use the form that appears on page 132/133 this issue. All you have to do is add 70p per item to cover the cost of surface mail and send a Giro or Eurocheque made payable to NEWSFIELD for the appropriate Sterling amount. Drop her a line if you want to find out how much it would cost to send your order by Air Mail.*

**LM**

## GOOD VALUE

Dear Lloyd
During the past few issues, the price of software has been much debated and criticised. But why? If people can afford £200 worth of computer equipment and decent joystick, not forgetting a portable TV if they haven't got one already, then why quibble over the £10.00 price-tag of software? I agree that various products are indeed overpriced for what they are, but for quality games such as *Leader Board, Summer Games II, Ghosts 'n' Goblins* etc etc, surely it's not too much to ask.
What else could you do with your well-earned tenner you may ask? How about a couple of Wham albums, a Manchester United football shirt, over 50 cans of baked beans!!
The choice is yours, but I know which I'd pick. . . .
A further point: bad language. To all those potential Mary Whitehouses out there — we're all men (or indeed women) of the world and a few naughty words isn't going to transform us into a bunch of drunken, foul mouthed mugs. Remember, the average reader is aged between 15 and 17, and I'm certain that everyone uses the words in question once in a while, so why bother pretending that they don't exist!!
Thanks ZZAP!, for being a realistic and mature magazine.
**Matthew Spencer, Barnsley, South Yorkshire**

*You may be right about one 'tenner', but tenner after tenner after tenner? That's probably what annoys people most.*
*Still, a great deal of work goes into a game nowadays and providing you get a game which has lasting appeal, software represents good value for money when it comes to spending hard-earned cash on entertainment.*

**LM**

## MODEM MANIA

Dear Lloyd
I have just got Issue 19, and have found there is no COMPUNET page. I wouldn't mind normally, but I have just brought a modem this very month. I hope it will return soon (By the way, does everyone know that they can get a modem and 3 months subscription to COMPUNET for just £18.50!)
Why is it that every time I send a high score in, the next month the Scorelord stops printing scores on that game? I have sent a score in for *Jeep Command* (which I think is brilliant, and should have got a higher rating.)
Also will you stop having so many comps that rely on art, because if you're no good at art (like me) there's no point in entering.
**David Burton, Meir Heath, Stoke-On-Trent,**

*Normal Compunet service has been restored this month, courtesy of Gary Liddon. Sorry for the break in transmission.*
*Perhaps you are a bit too slow. . . .*
*Sorry you're no good at art — Oli tells me that practice is the secret. . . .*

**LM**









# UNAWARE

Dear Lloyd
I don't know how old R J Downer is (whose letter was printed in Issue 18), but I can guess he must be over 30. I say this because, like most adults of that age, they just don't know about kids today.

I am 14, and know well the words used in THE MUSICIANS'S BALL, and have used them myself many times before. I laughed as I read and re-read the article — Rob Hubbard seems a very funny person.

But what I want to say is that the "12 year old school person" probably already knows the words used — I know I did two years ago, and even further back.

So the article hasn't made any foul-mouthed kids out of quiet 12 year olds, because they already are well aware of such words!
**Chris Fagg, Market Harborough, Leicestershire**

**PS** Did you spot this? I found it in my younger brother's BUSTER comic. Can't you do them under the "No material may be reproduced in whole or in part. . . . " bit at the front of the mag?

*There is an argument that says that swear words are only words and, according to the 'sticks and stones' theory, are harmless. It depends how you use them, however, I would re-iterate my comments made in reply to R J Downer's letter in which I said that the 'rude' words were used by the interviewees and were part and parcel of the conversation. Not an ideal situation, maybe, but the article was a report on the conversation that took place.*

*Swear words are part of life as you rightly say Chris, and I doubt that ZZAP! readers met the contentious vocabulary for the first time in their lives when they read MUSICIAN'S BALL.*

*The next correspondent also spotted a remarkable similarity to the ZZAP! logo in a certain comic*

**LM**

# LOGO PIRACY?

Dear ZZAP!
I was just looking through my brother's BUSTER comic when I noticed that you have started advertising in it. Can you explain the meaning of this introduction!
**G Scott, Market Deeping, Nr Peterborough**

*Not advertising, that's for sure! My mother used to say that imitation is the highest form of flattery, and I can only think that this is a prime example of an artist's subconscious being influenced by something he has read. Maybe our new Publishing Executive will write a letter to the publishers of BUSTER?*

**LM**

# ILLEGITIMACY COMPLAINT

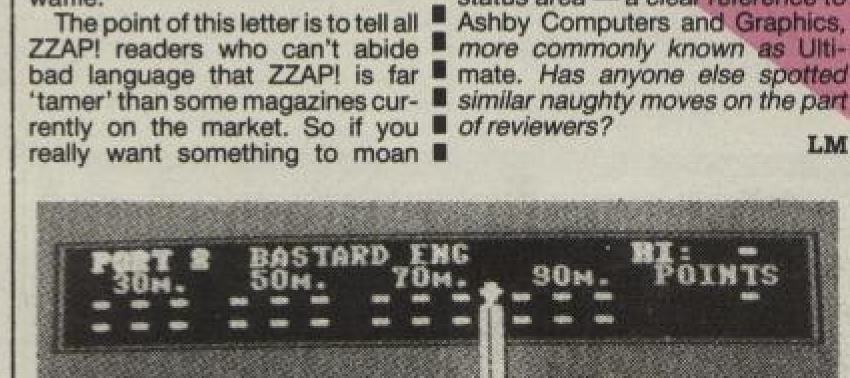
Dear ZZAP! Rrap
Old hawk eye here (yours truly) has spotted something rather dubious in a friend's copy of Commodore User (I have enclosed the screen shots in question.

While at first my friends and I thought it was quite amusing (for about thirty seconds) we felt we must put pen to paper and tell the civilised world about this attack on how the weightlifter/archer was conceived, any way enough of this waffle.

The point of this letter is to tell all ZZAP! readers who can't abide bad language that ZZAP! is far 'tamer' than some magazines currently on the market. So if you really want something to moan about, buy Commodore User — November issue — and turn to page 55 and take a close look at the screen shots of the review of *Go for Gold* I wrote to them and gave them a good wrist slapping . . .
**Craig O' Mahony, Northfield, Birmingham**

*Hmm. I seem to remember that some* Hypersports *preview shots once had "ACG ARE POO" in the status area — a clear reference to* Ashby Computers and Graphics, *more commonly known as* Ultimate. *Has anyone else spotted similar naughty moves on the part of reviewers?*

**LM**




# MUSICIAN'S B★★L!

Dear Lloyd
After reading ZZAP! Rrap in Issue 19 I thought I must put forward my views.

On the issue of swearing in your pages, the MUSICIAN'S BALL was an interview conducted by a normal person with normal people, (yes, I do think Rob Hubbard is a normal person). However, there is a limit to what I would call acceptable language. I would think twice about buying ZZAP! if you started printing words like F--K, this is too explicit and I would expect to see these sort or words printed in pornographic magazines. I trust the editorial staff have the sense to realise what is tasteful. For all of you who are worried about younger members of your family reading these words — I was, and so were a lot of other people I know, using words worse than this when I was 6 years old.

Now to the subject of companies copying games. With reference to Dave Colley's letter (Issue 19), *Sanxion* is nothing like *Uridium*. Okay, it uses Bass Relief graphics! Just because Mr Braybrook produced some fine looking metallic graphics, it does not entitle him to be the only person who can use them.

And so, onto 'Karate Games'. Having purchased *Fist II* I must say this is the best Karate game yet released. Please stop putting games down because of their theme. For example how many games can you think of that involve stopping a meteor colliding with earth?

One more point..

Congratulations Thalamus **for the greatest game ever written, *Sanxion.***
**Norman Potter, Folkestone, Kent**

*Don't you think that F--K is more likely to set a young and inquisitive mind wondering what the missing letters are and why the word is so important? Perhaps it is time to bring this debate to a close.*

*It seems Mr Colley's Basildon Bond notepaper didn't get him that far, after all . . .*

**LM**




# FIST RE-REVIEWED

Dear Sir
I recently purchased **Melbourne House**'s *Fist II*. Upon reading the instructions and observing the screen shots on the inlay I thought to myself, "I have a good buy here!". WRONG! The inlay card, in my opinion, is the biggest amount of drivel I have ever read.

What are **Melbourne House** playing at? Not only did the instructions thoroughly mislead, the screen shots are misleading too. The shots must have been on a computer with a much bigger memory capacity than the '64 because they looked arcade quality. Also the instructions say that when you enter the temple a trigram appears on the mat. I enter and sit straight on the mat and nothing happens! Needless to say the game isn't the best **Melbourne House** have produced.

Another niggling feature is that after you are well into the adventure the enemy approaches and attacks. When you have dealt with him another soldier attacks you before you can even breathe. I went on like this for seven soldiers without success so I had to turn off the computer in despair.

I know I'll probably get a load of people slagging me off, but I have scored 178,400 and learned 3 secrets so I'm not talking out of my hat.

The best part of *Fist II* is the reverse side with the tournament on it. That is what I call fun!

This is how I would rate the game.

**PRESENTATION 86%**
The usual Melbourne House jargon.

**GRAPHICS 75%**
Although at first very pleasant, it soon becomes clear that not an awful lot of work has gone into it.

**SOUND 42%**
The music is too repetitive to be good and the sound effects aren't half as good as they were on *Exploding Fist*

**HOOKABILITY 91%**
At first sight a pleasing game with a grip which makes you keep playing that extra game.

**LASTABILITY 79%**
But, after a while the thought 'Is it worth getting killed one more time?' creeps into your mind. ZZAP! 64 is a better way to pass an hour.

**VALUE FOR MONEY 84%**
Only rates highly because there are two games for the price of one.

**OVERALL 69%**
Although initially very impressive, too many niggling things creep into the program. Only for avid *Exploding Fist* fans.

Oh, well you've heard my feelings on the game and you'll probably not print this letter because it will cause such an uproar but, there you go.
**Alan Scott, Peckham, London**

*Nice to see such a set of opinions about a game so clearly and positively expressed Alan.*

**LM**

# LITANY OF COMPLAINT

Dear Lloyd and Co.,
More things to moan about . . .

**Gripe 1:** The Software Cuties section. I assume there are a few of your female readers writing in to complain about how degrading this section is. Although I am male, I have to say I agree with them. I am utterly disgusted. Next.

**Complaint 2:** This letter in Issue 17 from Alan Weir. First of all, the reviewers in all magazines seem to spend a lot of time defending their views in the letter columns. Naturally, they are entitled to their points of view, as is Mr Weir (who is exercising his right of free speech). I feel, however, that if he disagrees, he should complain to the reviewer in question (Richard Bradbury), and give him a chance to explain his views.

Mr Weir also insults the other CU reviewers. This is even more unfair. Insults to them and CU in general are basically unjustified — CU obviously appeals to some (like me), otherwise it would not continue to circulate.

Incidentally, it seems somewhat of a coincidence that Mr Weir stumbled across the drawing POKE by himself — it appears accredited to a John Palmer in the same issue of CU that Mr Weir had such a good time slagging. Curious, is it not?

**Moan 3: Denton Design**'s *Inferno*. I don't know whether the ZZAP! team have read Dante Alighieri's phenomenal Divine Comedy (Best version translated by Mark Musa, Penguin Classics, plug, plug), or whether the minor indiscretion arises from the **Denton** adaptation, but in the Comedy, Dante (protagonist as well as author) is so near to damnation that the only means to save his soul is for God to provide the means for him to see God's Divine Justice in action. Therefore he walks to avoid not damnation, not as a result of damnation. Sorry.

End of the Erratum. Whitey asked if anyone recommended any good books. Try Edding's Belgariad, or any by Piers Anthony.

Bye for now
**KILBS, Lutterworth, Leicestershire**

**PS** Software Cuties: any chance of a poster, or a double-page colour special?
**PPS** Surely **Activision** can't let **Addictive** get away with that! Come on, Claire!

*A poster indeed! Yet you think the whole section is degrading. Time you developed a consistent line on sexism I think 'KILBS'. Mr Weir's conscience is his own affair when it comes to passing on borrowed material — no-one in the office reads CU that closely.*

*In fairness, Alan Weir only cited one specific example of apparent ineptitude on the part of the CU reviewing team and perhaps went a little far in condemning out of hand . . .*

*I agree with your suggested reading list, particularly* Prostho Plus *by Piers Anthony — one of my favourite science fiction books. The so-called 'Spiky Haired Ones' have wasted their youth in arcades, so couldn't really be expected to pick up on the finer aspects of early Italian literature*

**LM**

# RIPPED OFF?

Dear Lloyd
After purchasing **Rainbird**'s *Art Studio* I returned home to find that the sample screens on side two would not load, so I consulted the warranty section of the instruction booklet. As instructed I returned the cassette (without packaging) to **Rainbird** who claimed they would replace it free of charge and refund the postage. Not only did I have to wait nearly two months to get a copy back, but also found that the postage refund was in the form of a £1.00 voucher to be used only on an item worth £10.00 or more, and through their mail order department.

Let this be a warning to anyone lumbered with a faulty **Rainbird** program, not to return it direct but first try their dealer for a replacement.

**D Simmonite, Warmsworth, S Yorkshire**

*I passed you letter on to one of the ZZAP! team who 'phoned Paula Byrne at Rainbird. It seems you suffered from a double dose of bad luck — you should have received your replacement rather more quickly than you did, and someone forgot to refund the postage. The voucher you received is the voucher sent out with Rainbird's compliments to everyone who has problems with one of the products and should have been accompanied with a refund for your postage costs. By the time you read this, you should have had a letter from Paula, together with a refund.*

*Another problem solved, so it's on to the next letter . . .*

**LM**

# ZZAP! RRAP

## GIRLIE PENN SLAMMED

Dear Gary Penn
Firstly, before I have a good gripe, I've got to say that usually you're an excellent reviewer and that the mag is super-doops. Now the grovelling is over, I would like to get to the main point of my letter.

It seems that I read in a ZZAP-back on the games reviewed in Issue 2 — about *On-court tennis* — that you and Jazz were rather angry (to say the least) that the game got a SIZZLER because only the Editor liked it. When I read about this, I was disgusted that a truly second rate game got a good review. Since you have become Editor, I have seen this happening: let me explain.

In the review of Alley cat, Jazzapaz (*strange concatenation of Jazz and Paul* — **LM**) were ecstatic about the game, whereas you weren't very impressed (can't understand why!) The game got 89% but if the marks were taken by majority the game would surely have been a SIZZLER! It seems to me that you, as Editor, have decided to outrank the two menial, paltry reviewers and say 'no'.

This seems to me to be a bit of hypocritical thing for you to do, and if this is shades of future times then CU (ugh) may find they have another reader. I hope you read this letter and reply, as this is the only case that I could find, but surely this is enough.

Otherwise, the mag is great and programmer's profiles and MUSICIAN'S BALL (!) are great.
**Tony Walker, Speke, Liverpool**

*Gary is peeking over my shoulder at the moment and is telling me in very strong terms — MUSICIAN'S BALL terms in fact — that this was not the case. All the final marks on reviews are arrived at after discussion, and there is no way he can impose his personal views on a review — even now he's Editor.*

*So there you have it.*

**LM**



## BROKEN JOY

Dear ZZAP! 64
Ever since I started reading ZZAP! I have been overwhelmed by the standard of the reviews, challenges, ZZAPstick reviews, tips and so on.

However, I was not so pleased after taking your advice in ZZAPstick (Issue 17) on the **Micro Pro**, when it broke after only 6 weeks whilst playing a very non-strenuous game, (*Spy vs Spy II*).

I have just sent it off and am awaiting a replacement.

After sending it off I read the review again noting the last few lines "A quality joystick that won't let you down when the going gets tough. If it does then you're an animal who ought to be locked up."

My friends make fun of this to my disgust and they keep calling me an animal.

Am I an animal?
**M Padwick, Worthing, Sussex**

*Yes.*

*And so are your friends who are making fun of you. In the strict sense of the word, we're all animals — but I doubt you ought to be locked up. Perhaps you just don't know your own strength? In which case, I would advise your friends to watch out. . . .*

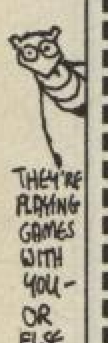
**LM**

**And so another Rrap ends, and with it, another year. I'll still be here looking through your letters in 1987, although where I'll find the time from I'm not sure — the L M team is storming ahead with Issue One of the new magazine that carries my initials. If I want to make sure I get a little more than a pittance from the deal I negotiated with The Powers That Be, I will have to make some representations. . . . A full service for my Hermes and a new ribbon is not quite what I had in mind.**

**Pass on your views on life and the living of it to me at the usual address: ZZAP! RRAP, PO Box 10, Ludlow, Shropshire, SY8 1DB.**

**Happy New Year!**

## MINION'S WORDSQUARE




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| R | B | U | W | H | E | L | L | O | B | M | U | M | U | N | Y | L | N | O | T |
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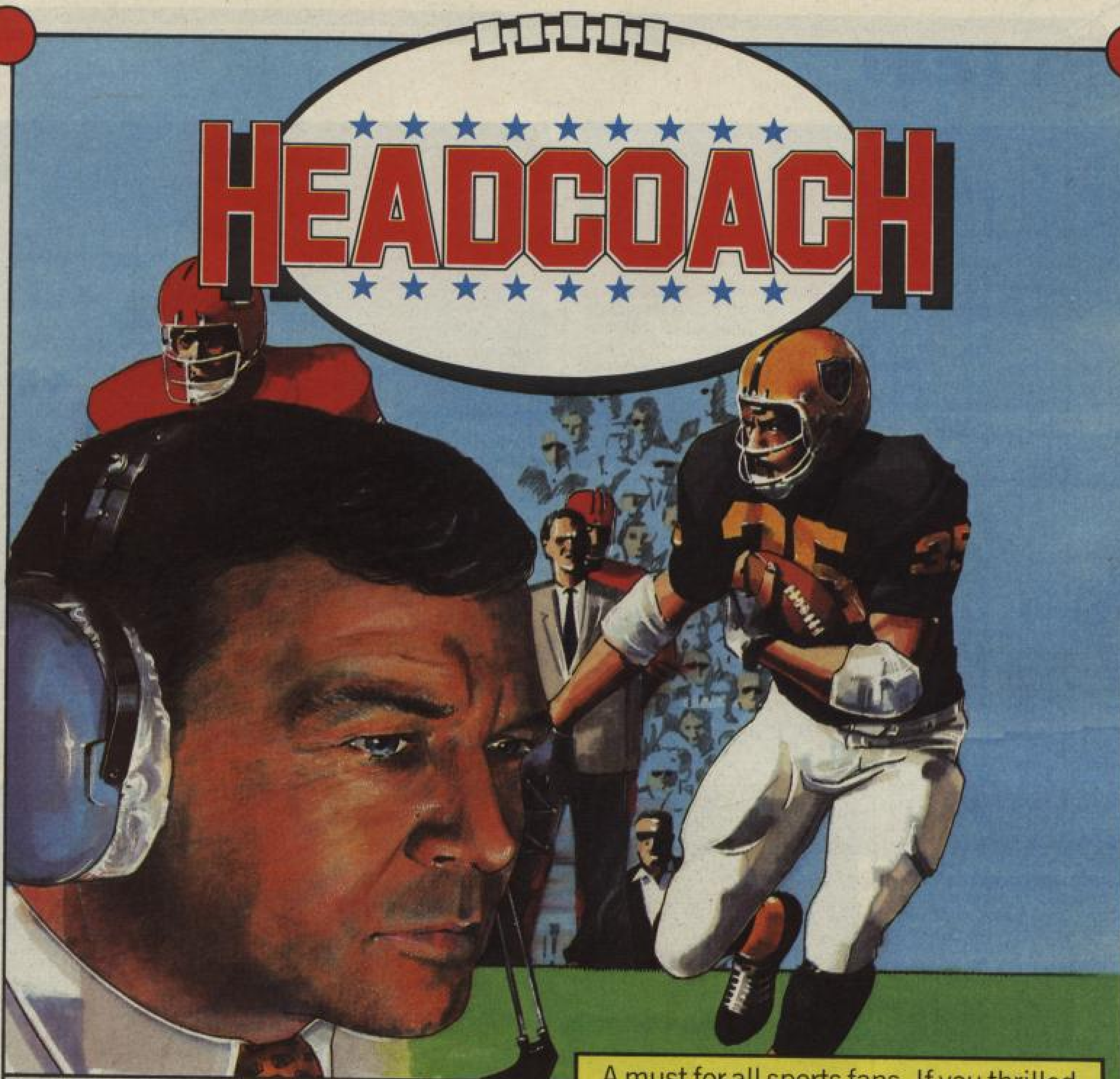
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CONTINUED ON PAGE 44 . . .




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## ZZAP! TEST

# SUPER HUEY II

**US Gold, £9.99 cass, £14.99 disk, joystick and keys**

Paul Norman's **Super Huey** simulated the UH1X helicopter. Now a simulation of the new improved version of that legendary chopper, the UH2X, has appeared in the guise of **Super Huey II**. The new helicopter has over fifty different gauges and indicators, and a sophisticated computer system. There are also six new missions incorporated in the simulation which provide a variety of situations and scenarios.

Through logical movements of the joystick, the chopper can bank and yaw left or right and change its pitch so that it climbs and dives (increasing or decreasing its speed as it does).

The primary control gauges show your altitude, velocity and the engine and rotor rpm, and are the most used while flying the helicopter. Secondary controls include a computer (complete with VDU), which can carry out a variety of highly useful functions including computing your current position, reporting on your current navigation signal, fuel supply and condition of base areas, and can estimate the time to helicopter failure if damage has been received.



**To be honest, I've never been enthralled by psuedo flight simulations. However,** Super Huey II **has a great deal going for it. The controls are relatively easy to operate and can be mastered without too much difficulty. The actual flight simulation part of the game can become slightly tedious, but just when you feel like switching the whole thing off, a mysterious dot appears on the landscape and livens up things no end. The action can be quite fraught at times, but very satisfying when you come out safe. Overall, this one of the best flight simulations available. Don't miss it.**

There is also a comprehensive radar system which can be used in conjunction with the computer to find out your current position, plot a course or find the location of a trouble spot, rescue target or other aerial target.

The rest of the controls are automatic display areas which show the numerous functions of the helicopter. These come into action when the situation necessitates their use. If things get too bad, the helicopter will completely shut itself down and everything explodes, giving you a chance to land using the auto rotation technique.

The six missions incorporated in the program are: RENEGADE, GULF OF TERROR, BRUSH FIRE, OIL FIRE, ARCTIC RESCUE and BERMUDA TRIANGLE. The first two are action scenarios in which you have to activate the weapons system of the helicopter (twin 9MM machine guns and ATA missiles) and go to war. In RENEGADE a UH1X helicopter has been stolen by a madman who has threatened to destroy all the bases. Naturally this can't be allowed to happen, so using the onboard radar system you must track down and confront him in a kill or be killed situation. The second of the action situations employs you as a reconnaissance pilot, checking on shipping movement and possible terrorist



There's that evil renegade, whooping it up in his stolen UH1X. And just to show he means business he's fired an ATA in your general direction. Eeek!



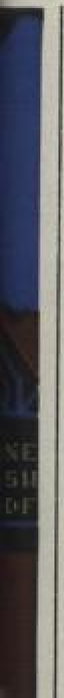


Pursuing UFOs across the sparkling oceans of Bermuda. All in a day's work for your average Super Huey pilot



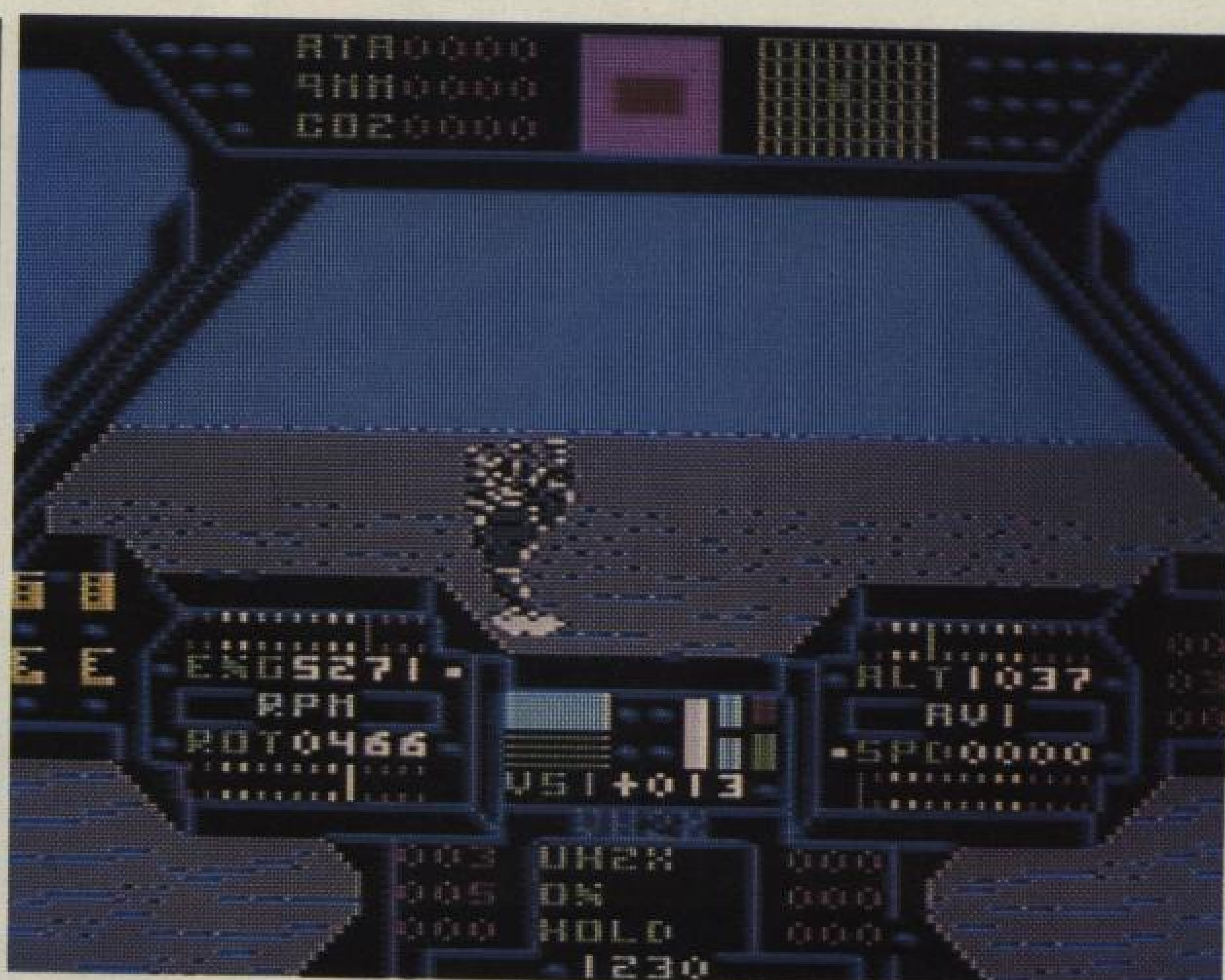
'SUPER THINGIE ...' TOO

activities along the Gulf coast. There are gunboats and submarines patrolling the area and hostilities could flare at any time . . .






**The first** Super Huey **program was brilliant. The exciting 3D graphics, brilliant sound and thrilling missions put it in a class above other flight simulators. Now the program has been rewritten with better graphics and some really neat missions, which have far more action than the first. Bermuda Triangle is a really great idea and one which works really well — wait until you start discovering its mysteries! The Gulf of Terror is a personal favourite — there's lots to do, especially when war is declared and all the ships start lobbing STA's at you! If you've always thought flight simulators were boring, then take a look at this one and you'll see how wrong you were.**




'Visual contact with a blazing oil rig . . . UH2X flying in to investigate . . . Over and out . . .'





The second set of scenarios are mercy missions which require you to, amongst other things, rescue civilians and deal with uncontrolled fires. BRUSH FIRE gives the pilot the chance to use the UH2X's new fire-fighting abilities. Flying low over the hottest parts of the fire (using the computer to work out and display them on the radar), you must drop cannisters of CO2, rather like a bombing run. If you're too slow the engine will suck in the rising hot air, causing it to overheat and shut down. The second mercy mission entails just about every aspect of flying a UH2X, as you fly in to rescue the workers on an oil rig which has been set ablaze by terrorist forces. As well as fighting the fire you also have to pick up survivors and monitor the area for any further hostilities. Another rescue mission takes place in the adverse conditions of the North Pole as you fly out and rescue a party of scientific researchers who have become lost in a blizzard.

The final mission is Bermuda Triangle, an observation mission where you follow the course of a craft which has recently disappeared without a trace. You've heard about the mysteries of the Devil's Triangle, now go and find them out for yourself.

Each mission begins with a few seconds of digitised speech, giving you a clue or setting the scene for the task which lies ahead. After that you're on your own . . .




**I found** Super Huey II **slightly disappointing at first as the UH2X isn't as easy to control as the UH1X, and on the whole it doesn't feel as exhilarating to fly as its predecessor. However,** Super Huey II **does feature six detailed and demanding missions (compared to** Super Huey**'s three) which are far more absorbing and provide a greater lasting challenge. Not a vast improvement over the original — more of a step sideways in fact — but definitely worth a look if you enjoyed** Super Huey **or like a decent simulation cum arcade game.**



**PRESENTATION 93%**
The simulation has been designed so that it's easy to fly, and the instructions are very informative if you suffer flying problems.

**GRAPHICS 81%**
Effective 3D, great cockpit layout and some neat visual effects.

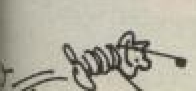
**SOUND 86%**
Amazing helicopter sound and rough but effective speech.

**HOOKABILITY 81%**
Easy to fly, but the missions require perseverance before they can be appreciated.

**LASTABILITY 90%**
The six missions are varied and tough and will keep you airborne for months.

**VALUE FOR MONEY 86%**
A couple of million quid cheaper than the real thing, but just as much fun.

## OVERALL 89%
One of the best flight simulations available on the 64 today. An essential buy for any budding pilot.





# FLASH GORDON

**Mastertronic Added Dimension, £2.99 cass, joystick only**

Flash! I love you, but you've only got twenty four hours to save the world! That famous call rings out once more as Flash prepares for an intergalactic three part adventure. Once more that evil despot, Ming of Mongo, has targeted Earth with his deadly planet killer missiles. To stop him destroying life as we know it Flash must foil his dastardly plan, by finding and killing the baldy emperor.

From his headquarters on Earth, Flash flies a shaky course — finally crash-landing on Mongo. He winds up in a dense jungle populated by hideous creatures with only one thought on their minds — doom and despair for our hero. The forest is based on unstable ground, and in certain places the earth has broken away, causing crevasses to open up their gaping jaws. Luckily, Flash is an agile sort of bloke and possesses a powerful spring in his legs allowing him to clear these gaps without too much trouble.

During his travels Flash encounters apes that leap down from the trees, snakes which hang in wait, and skeletons of people previously killed in the forest that are now seeking their revenge. Most of them can be killed by Flash's amazingly trusty laser gun which never leaves his side.

Flash has three positions from which he can aim and shoot — high, medium and (you guessed it) low. He has twelve shots to start off with, but more may be collected from the abandoned ammo trunks that litter the forest floor. Further on in this flick screen arcade adventure part of the game, Flash encounters the more vicious elements of the forest such as fire-breathing dragons that shuffle along the floor (for real!), and the treacherous tiger who guards the exit.

Throughout the adventure, Flash's life depends on the time remaining. The more attacks he succumbs to, the quicker the time passes — the time is recorded by a small clock at the bottom of the screen.

Once Flash has deciphered the maze of the jungle, and defeated the tiger, he can leave. The exit leads to a large plain where he stumbles upon one of Ming's minions who he recognises as Prince Barin. Flash realises that this man would be a useful ally, however the only way that he can win his respect is by beating him senseless at hand to hand combat. The state of play in this epic struggle is depicted as a tug of war below the two fighting figures. This indicates how close either the Prince or Flash is to victory — Flash must pull the centre bar all the way to the left to defeat Barin and gain the help he needs. Many moves are at Flash's disposal, but no matter how he chooses to fight it's advisable for him to do it in sudden bursts, as this soon tires Barin, and thus speeds Flash's victory.

The third and final section of this adventure sees Flash on his jet-bike hurtling across a gridded landscape. In order to build up his speed in this section, a number of flying guards need to be eliminated, and each one that he lets slip by just makes life harder for him. Once travelling at speed, passing through the Gates of Power builds up the bike's energy. Having survived the onslaught of the guards, Flash now finds himself flying through a minefield. All he needs to do here is to steer a clear path through without touching anything, as each contact with a mine depletes his energy — very quickly.

Once Flash has successfully negotiated the minefield, he catches sight of the dreaded Ming as he flashes past on his Jet-bike. Flash must eliminate him quickly as his retaliation can be fatal. Once the swaggering dictator is destroyed, then our hero has done it! Done what? Saved the Earth of course, remember . . . ?




**Flash Gordon — certainly a name to be reckoned with. To be honest I had my doubts whether Mastertronic could do it justice. But they have, and the final product is superb. Three games of quality, with a superb soundtrack which makes one excellent buy. Whereas some games try to include multiple sections in one package and don't succeed, Flash has been so well thought out that none of it becomes tiresome. The three segments have something for everyone: exploration set in a forest, a bash 'em up and finally a fast action game. There's no harm in splashing out a measly three quid for this, as you're bound to find some of it appealing — even if it is only the music!**




**This has got to be bargain of the year. It makes a lot of full priced products seem very silly indeed. The three different sections are all very good and stand up quite easily on their own as top budget releases. With them all together for £2.99 you just can't go wrong. I'd say the weakest of the three is the first game since it can get a bit boring, but the other two more than make up for this. The multi-load system works brilliantly and very speedily as well. All in all an excellent package worth three quid of anyone's money.**








**This is a really neat budget title which comprises an arcade adventure, a mini beat em up and a shoot em up section! All the different parts of the program are very good, and even through they're all loaded in separately it doesn't detract from the game at all. The graphics are pretty good on the whole and the sound is really great with brilliant Rob Hubbard title screen music and in-game soundtrack. If you want to spend three quid on something worthwhile then take a look at this.**

**PRESENTATION 90%**
Good title screen and superb speedy multi-load system.

**GRAPHICS 84%**
Colourful, varied and well drawn.

**SOUND 97%**
Great title screen tune and 'interactive' soundtrack.

**HOOKABILITY 92%**
Immediately playable.

**LASTABILITY 83%**
Though the first two stages are relatively simple to complete, the third stage offers a significant challenge.

**VALUE 97%**
Outstanding.

**OVERALL 89%**
An excellent budget release from Mastertronic.






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Hot Shot
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IN
LITTLE
CHINA
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# GALIVAN

**Imagine, £8.95 cass, joystick only**

Over the last few years, numerous members of the most elite law enforcement agency, the Cosmo Police, have been assigned the task of seeking out the origins of the evil generated from the planet Cynep. All those sent on the mission have failed to return, presumed dead, killed in action. Now you, the remaining active member of the force, have been asked to do what the rest of the force have failed to do — penetrate and neutralize Cynep's hazardous defences and finally bring an end to its reign of terror.

Unfortunately there's hardly any background information regarding the mission. All you know is that the caverns of Cynep are swarming with a robotic and alien presence and the end of each cavern is guarded by a horrible laser-spitting multi-headed monster. All of




Galivan **is an odd game. Not odd in an original sort of way, just odd in that it looks so abysmal, sounds really terrible, is very repetitive but (big BUT) it plays quite well. It's even quite addictive in an odd sort of way. I wouldn't advise buying this at all, but it is interesting. I don't why. I really don't why** Galivan **kept me captivated for a good hour or so. Go to your computer shop and try out. You might be able to tell me why. I'd like to know.**

these meanies have one aim in life — to destroy any intruders who wander into their realm. These creatures have to be destroyed if you are to achieve your objective.

**Galivan** is a multi-directional scrolling shoot em up in which you have to make your way through the




**This isn't exactly the apex in Commodore shoot em ups, but it's quite an enjoyable and challenging game which will give the buyer a couple of days of entertainment. The graphics are a bit on the naff side and the sound isn't inspiring, but the game is quite fast and frenetic. If you're after an instantly playable game you could buy a lot worse than this. But if you're into longer lasting action, look elsewhere.**

caverns and confront the demon which resides at the bottom. You can walk in any direction, as long as the landscape allows you to do so, and jump over or duck under obstacles.

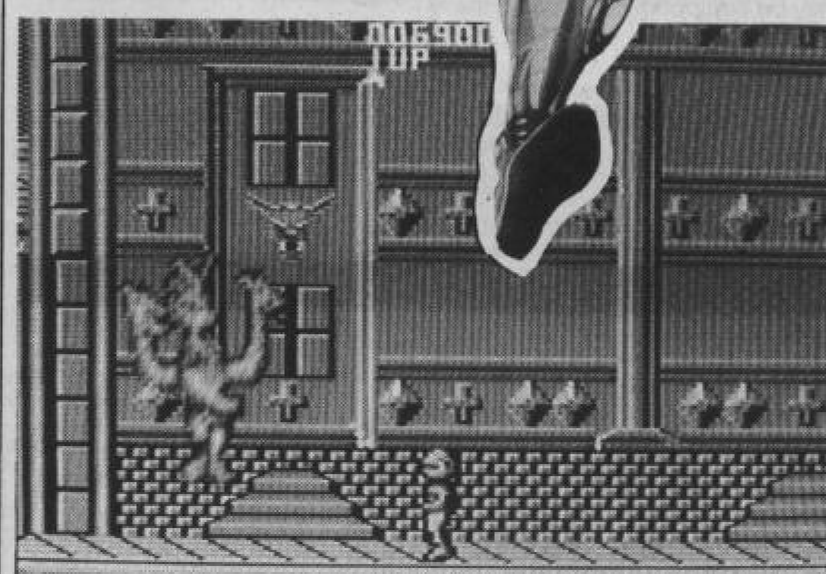
You begin the mission completely unarmed, your sole defence is your ability to punch — not much of a defence when you come up against a swarm of flying alien creatures. Any contact with one of these horrors results in your energy, shown as a bar at the bottom of the screen, shrinking a little. And if it shrinks to zero you lose one of your five lives.

This rather dodgy position can be made a little better if you manage to run over one of the power pyramids littered around the caverns. If you touch one of these triangular shaped objects your lost energy is restored, your body is mysteriously encased in armour and you're given a laser pistol which can be activated by pressing the fire button. If you run into another power pyramid the laser pistol turns into an 'arc blaster', firing three blasts of laser fire at one time. This firing capacity can be further improved if a third pyramid is picked up, resulting in a highly powerful 'white bolt neutralizer'. Unfortunately these weapons only last for a limited




**A mission you can never complete eh? I did, several times — at least I thought I had. Each time I found myself plonked, rather unceremoniously back at the start. The game itself isn't so bad, but it's not very good either. It's quite playable — when you've got to grips with the layout of the caverns. However, the graphics are substantially weak on more than several occasions. The main sprite is the worst — he looks like a matchstick on legs with a goldfish bowl on his head. The evil ones are just as bad. It's blatantly obvious that little thought has gone into the graphics which really spoil what could have been a neat game.**

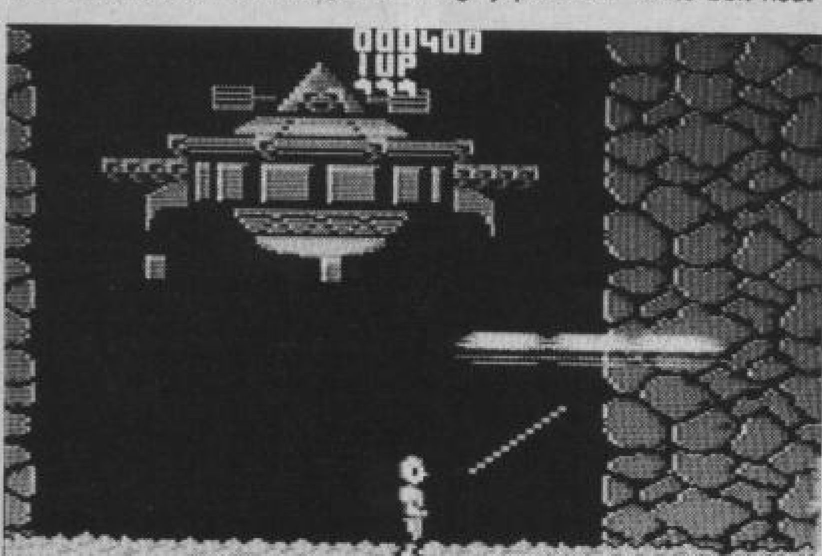





period of time, after that the laser gun returns once again. Power pyramids can also be obtained by destroying blue android robots which clank around the cavern system.

Although you're clad in a suit of armour the effect of aliens bashing into your frail body is still the same and the power bar diminishes. If it shrinks and turns yellow, the suit of armour disappears and you go back into the vulnerable punch mode.

If you manage to penetrate deep enough into the Cynep complex and reach the bottom level you will encounter the demon guardian. This multi-headed horror has to be shot many times before it dies, and while you're piling in the laser fire it spits great glowing lumps of deadly phlegm at you. Once you've disposed of the disgusting creature a door opens in the floor, allowing you to drop through and escape ... to another, more difficult Cynep cavern system which has to be shut down in similar fashion.




**PRESENTATION 57%**
Naff title screen and nothing in the way of options.

**GRAPHICS 65%**
Some of the backgrounds are reasonable, but the sprites lack crispness and definition.

**SOUND 32%**
Awful tunes and equally foul spot effects.

**HOOKABILITY 78%**
Simple shooting action paves the way into the game.

**LASTABILITY 49%**
Not enough variety to keep you coming back for more.

**VALUE 51%**
Give it some thought before parting with your cash.

**OVERALL 53%**
A no frills, fair-to-middling shoot em up.

# ASSAULT MACHINE

**NEXUS, £9.95 cass, £14.95 disk, joystick only**

The planet Targon has been a nuisance to the Galactic Police for some time, but the trouble caused by its population has all been on-planet. Up until now that is. Recent reports indicate that an incredibly powerful 'Assault Machine' is under construction — a machine that will allow the aggressive Targons to leave their solar system and conquer other planets.

This potential problem has to be nipped in the bud. You've been assigned the task of dealing with the situation. Four search droids and three atmosphere craft have been made available for the mission. Using the droids you must first map out the military installations on the planet and then plan a strafing run to destroy the Assault Machine and the factories where its being built.

At the start of a game the droids may be equipped — declining the option provides a default set of equipment, but selecting the option allows weaponry and detections systems to be chosen from an equipment screen.

The mission begins on one of Targon's many small islands. You've established a 'beach head' and can direct the proceedings without fear of enemy attack. The main display screen shows a scrolling map of the ten islands that support the factories that constitute the Assault Machine construction complex. Move the cursor over one of the islands and press fire to confirm that you want to search it.

Select 'launch' in the action box and an arcade sequence begins, depicting your flight towards the island. The screen shows a 3D view with the atmosphere craft in the foreground. Targon assault craft appear from over the horizon and swoop in to attack, firing missiles as they thunder by. The atmosphere craft can fight back, using the limited supply of missiles, but is destroyed if too many Targon missiles hit home. Two arrows give directions to the target, lighting up to indicate which way to go.

The screen changes on arrival at the island to show a vertically scrolling landscape with your craft at the bottom of the screen. Fly over the landscape to the drop zone where the droid can be offloaded, and then beat a retreat.

The droid takes a while to conduct the search. Occasionally it is ambushed by Targon land assault vehicles — the screen changes to show the droid and the surrounding landscape. Targons appear, firing missiles and attempt to knock out the droid. The droid's anti-Targon missiles are aimed used a cursor . . .

When the droid has finished its search it's time to rescue it before embarking on a bombing run to destroy the island's installations. Flying over a vertically scrolling landscape, the aim is to bomb all the buildings in sight. After a run the strike rate is given, so you know whether a further strafing run is needed.

All four droids can be in the field at once, although the action gets a little fast and frantic as you change from screen to screen. The mission ends when all the atmosphere craft or droids have been destroyed — or the galaxy rendered a safe place once again by the destruction of the Assault Weapon complex.



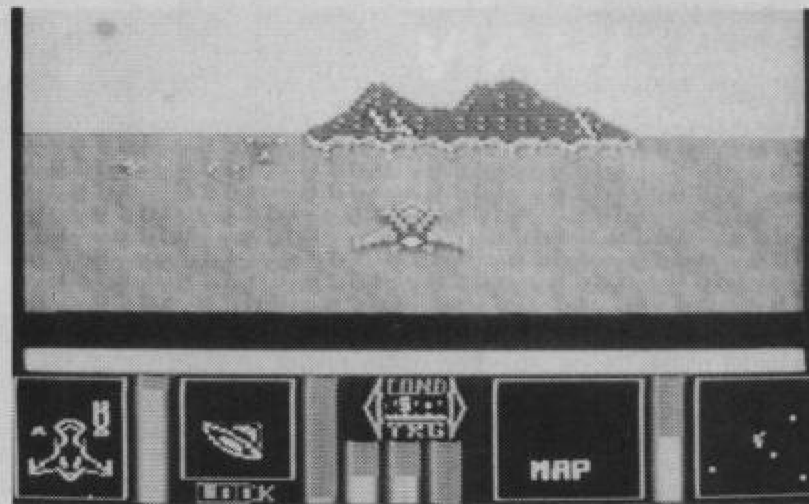

**It's quite difficult to see what niche of the market NEXUS are aiming for with this game. It appears to have so many differing facets to it, none of them particularly good. The first thing that struck me was how difficult the control system was to use — far too many selections in one tiny box on the screen; it really just didn't appeal. The shoot em up sequence hasn't got much going for it either. It looks like an arcade come simulation come total mish mash. There is so much in this game that nothing is really polished, but then it is so much easier to criticise a game . . .**

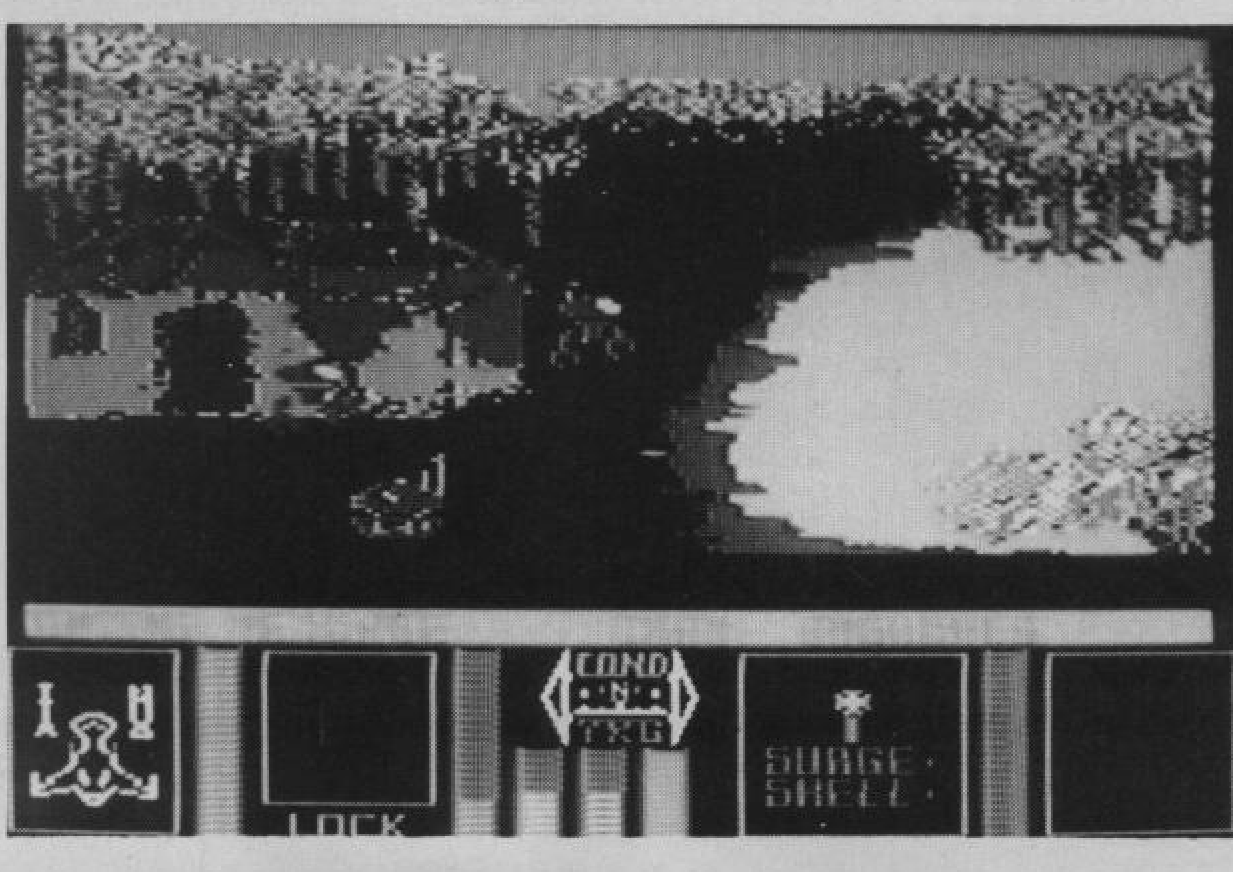



**Although this game has different types of action screens, none of them are particularly good and they boil down to being rather naff versions of** Missile Command, Xevious **and a crummy 3D shoot em up. The whole game is pretty repetitive too, just plonking your droids down onto the various islands, waiting, and then shooting the installations once they've been found. The graphics are reasonable and the sound effects are quite passable, but I found the game lacking in any really exciting features. If you're interested, take a look before buying.**




**I didn't like this at all: the sections of the game are all pretty awful and have feeble graphics. What I really dislike about the program is having to wait ages for the robot to search each of the islands. Once the searching's over, it's a case of bombing the island and then moving onto the next one, and so on . . . boring really. The graphics are really wobbly — the sprites don't move smoothly at all, but the sound effects are quite reasonable — not exactly fabulous, but they suit the game. If you want a program with different things in it go for** Nuclear Embargo, **it's much better!**




**PRESENTATION 79%**
Good instructions and reasonable in-game presentation.

**GRAPHICS 69%**
Varied, but nothing really outstanding.

**SOUND 58%**
Numerous spot effects which work quite well with the game.

**HOOKABILITY 68%**
Initially tricky to grasp the multitasking of the droids.

**LASTABILITY 60%**
Plenty to do, if you enjoy this sort of action.

**VALUE 54%**
Better entertainment can be had for a tenner.

## OVERALL 59%
An unusual and mildly interesting game, but nothing to write home about.

# THE ZZAP! 64 LADS

**Yes! Here are again, happy as can be, all good friends and jolly good company. This is the one, this is IT! YES! All you ever wanted to know about MEEEEEEE! This is IT, mateyboots!!!! The ZZAP! profile on ME!!!! JULIAN RIGNALL!!!!! Yes, all you ever wanted to know about my likes, dislikes, my fave games and music, what makes me SAD, what gets me MAAAD!!!!!!!! Yes, this is the BI-I-I-G ONE! . . .**

**All right Julian, I think that's enough. Lloyd here readers. I knew this ZZAP! lads thing would cause trouble. They have bad enough ego problems as it is but this feature has inflated their egos to previously unheard of proportions. Ugh. Anyway, this is not the ZZAP! profile on Julian Rignall, it's an interesting study of the ZZAP! reviewers both old and new. Hope you enjoy it but I don't see why you should.**



**Name:** LIDDON, GARY ROBERT
**Born:** 16/1/67
**Height:** 6' 2''
**Weight:** 'Too bloody much.'

### LIKES

#### GAMES

**The Sentinel:** 'Because it is.'
**Encounter:** 'It's totally dextral.'
**Robotron 2084:** 'It was amazing for its time.'

#### MUSIC

**Knucklebusters (Main Theme):** 'It's a real bit of music, not a compromise.'
**Parallax:** 'It's great. As Brian Eno once said: 'music should be like furniture'. And this is.'
**Love and Rockets (especially Seventh Dream of a Teenage Heaven):** 'it's more obscure than Bauhaus.'
**Syd Barret:** 'He's highly original in a derivative sort of way.'
**Animals (Pink Floyd):** 'Especially **Dogs**. It's real.'

#### BOOKS

**Crime and Punishment by Fydor Dostoyevsky:** 'Mainly because of Profiry, I can really identify with him which is amazing considering how long ago the book was written.'
**Free Fall by William Golding:** 'William Golding manages to describe memory as it actually feels, not clinically but in a semi random way. Amazing ending as well.'
**Brave New World by Aldous Huxley:** 'Well it's obvious — isn't it?'

#### FILMS

**Repo Man:** 'It's almost as funny as *Dark Star*.'
**Dark Star:** 'It's funnier than *Repo Man*. But not much.'
**Koyanasqatsi:** 'It's beautiful, that's all really.'

#### TELEVISION

**Eastenders (Omnibus Edition):** 'Michelle really worries me the way she's running her life, so I just have to watch it every week.'

#### FOOD

'Yorkshire pudding and stuffing. They're both so really nice.'

#### AND . . .

**Watchmen by Alan Moore:** 'It keeps my fat paranoia well fed.'
**The Sun:** 'Good VFM . . .'
**Red Witch:** '!'
'Programming. It's self indulgent and you get a real feeling of power — especially when it works.'

### DISLIKES

**Sixth Formers:** 'They know everything about nothing.'
'Any sort of overt egotism. No-one's really special — are they?'
'Getting shot in the back of my neck by Jon Woods in my dreams. It's really bad.'
'Reason with inaction.'

### MY BURNING AMBITION IS

'To never let myself become important enough for it to screw me up.'

**Name:** EDDY, RICHARD JOHN
**Born:** 27/7/68
**Height:** 5' 8''
**Weight:** 'None of your business'

### LIKES

#### GAMES

**Spindizzy:** 'It's compelling and sort of theraputic.'
**Trapdoor:** 'Berk is so cute and the game is brilliant.'
**Boulderdash:** 'It's so manic.'
**Purple Turtles:** 'It was the first game I ever saw on the Commodore and I loved it.'
**Collapse:** 'Just so much fun.'
**The Eidolon:** 'Brilliant!'

#### MUSIC

**Sanxion (Loading Music):** 'It's weird but great with it.'
**Knucklebusters (Main Theme):** 'It matches the frantic action in the game.'
**Thing on a Spring:** 'It's bouncy and jolly and cheers me up.'
**The Pogues:** 'They remind me of my art college days.'
**The Rocky Horror Show Soundtrack:** 'Tim Curry is amazing.'
**Pinball Cha Cha (Yello):** 'Silly but great'

#### BOOKS

**The Spire by William Golding:** 'I like the poetry and imagery.'

#### TELEVISION

'I don't really watch much television. I like **Trapdoor** though. Berk's so cute and cuddly and the program is pure creativity throughout.'

#### FILMS

**Rocky Horror Show:** 'Tim Curry is amazing!'
**Birdy:** 'It stirs emotions from within.'
**Amadeus:** 'Because of Mozart's insane laugh'
**Ghostbusters:** 'It's fun'

#### FOOD

'Lasagne and proper Cornish Pasties made by my Granny and no-one else.'

#### AND . . .

'My granny, because she's my granny and nobody else's. Oh, and my Italian jumper. It's got lots of holes in it and means a lot to me. I also love the telephone. It's great. You're never out of touch with people you want to speak to.'

### DISLIKES

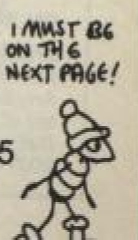
'Um, running out of hairspray is infuriating, and I hate finding hairs in my comb and not knowing who they belong to.'

### MY BURNING AMBITION IS . . .

'To marry Piranha's Mandy Keyho so we could present Playschool together.'



I MUST BE ON THE NEXT PAGE!



**Name:** PENN, GARY JOHN
**Born:** 11/3/66
**Height:** 5'11'' (6'3'' with hair spiked)
**Weight:** 'About thirteen and a half stones the last time I weighed myself'



### LIKES

#### GAMES

**The Sentinel:** 'The ultimate computer game.'
**World Games:** 'I like a decent sports simulation, and this is the best one available for the Commodore.'
**Paradroid:** 'The best thing Andy's done. The super fast version is brilliant. A true classic.'
**Williams' Stargate:** 'I've had it since February and I haven't got bored of it yet.'
**Super Mario Brothers:** 'One of the best games ever written. There's just so much in it.'

#### MUSIC

**Knucklebusters (Main Theme):** 'It's the best thing Rob's done. I was so impressed I lugged all my Commodore equipment into my bedroom so I could listen to the music while I was having a bath.'
**Miami Vice:** 'The title screen music is very simple but just so relaxing.'
**Phantoms of the Asteroid:** 'It's so lively I could listen to it all day.'
'I don't really like any particular group and very few songs appeal to me. These are a few of my favourites . . .'
**How Soon Is Now? (The Smiths):** 'One of the few decent things they've done.'
**Pinball Cha Cha (Yello):** 'Silly lyrics, amazing music — bit of it's used in the Brill Cream ad.'
**Love Like Blood (Killing Joke):** 'It makes the hairs on the back of my neck stand on end.'
**In Fear of Fear (Bauhaus):** 'Superb bass.'
**P Machinery (Propaganda):** 'Just . . . great.'
**Sunday Bloody Sunday (U2):** 'It moves me.'

#### TELEVISION

'I don't really go out of my way to watch TV: if it's on, I'll watch it. Actually, that's a lie. I do make an effort to see the **Omnibus Edition** of **Eastenders**. God knows why. I've got this perverse affinity for it.'

#### FOOD

'Macaroni cheese and bread pudding, as made by my Mum. Exquisite. I also frequently indulge in Indian cuisine. Perhaps too often.'

#### FILMS

'I liked **Amadeus**. **Ghostbusters** was fun. **Blade Runner** was impressive, but I was really disappointed with **Aliens**. Awful — the original film was much better.'

#### BOOKS

**The Dice Man by Luke Reinhart:** 'It's a fictional autobiography about a psychologist who lives his life by the throw of a die. His 'Dice Life' eventually becomes a form of religion and he gets thousands of people interested. It's really weird. It freaked me out. Badly. The thing is, it could happen. Once I'd finished reading it, I was sorely tempted to try the 'Dice Life' for myself. I didn't, but I'm still thinking about it.'

#### AND . . .

'Life in general. I'm content. I really couldn't give a damn about politics, other peoples wars, and so on. I'm alright Jack, why should I worry. I don't. Well, apart from the magazine deadlines. Otherwise, I don't worry. Most people don't give a damn about people worse off than themselves. Which is hardly surprising — we're all human, and that's the biggest flaw. God that sounds pretentious.'

### DISLIKES

'Illness. It's not the pain — I hate not being able to think straight when I want to.'

### MY BURNING AMBITION IS . . .

'I honestly don't know. I'm looking forward to taking part in a Combat Zone battle, but that's about it.'

**Name:** SUMNER, PAUL ANDREW
**Born:** 18/11/65
**Height:** 5' 8''
**Weight:** 'I fluctuate between 10.5 and 11 stone



### LIKES

#### GAMES

**Uridium:** 'It's a competent shoot em up.'
**Thrust:** 'Extremely playable.'
**International Karate:** 'The best bash em up around.'

#### MUSIC

**Ocean Loading Music:** 'Very catchy.'
**Rambo:** 'It's got a lot of body to it.'
**Sanxion:** 'An extremely atmospheric title screen tune.'
**Top Gun Soundtrack:** 'A large range of different styles of music.'
**Art of Noise:** 'I can listen to it anytime, anyplace, anywhere.'

#### FOOD

'I love toast cos it's quick and easy to make and eat.' **Bernard Matthew's Chicken Steaks:** 'Bootiful.'

#### BOOKS

'**Dominator** by . . . oh, I've forgotten his name — it's the guy who wrote **The Tiptoe Boys** (adapted to film and called **Who Dares Wins**). It's easy to pick up and read and you can go back to it after a long while. Ah! **James Follet**, that's the chap. I don't really read books that often.'

#### TELEVISION

'Most American garbage cos it makes a change from the English rubbish.'
**Dempsey and Makepeace:** 'She's so horn . . . got nice hair.'
**Alas Smith and Jones:** 'Dead funny.'

#### FILMS

**Top Gun:** 'The visual effects and stunts are incredible.'
**Beverley Hills Cop:** 'A laugh a second.'

#### AND . . .

**Computer Games:** 'Writing about games paid for my driving lessons.'
**Hockey:** 'The only time I can let all my aggression out.'

### DISLIKES

'Getting hit in the mouth with a hockey ball — it hurts.'

### MY BURNING AMBITION IS . . .

'To find my inner self.'

**Name:** RIGNALL, JULIAN
**Born:** 6/3/65
**Height:** 5' 8''
**Weight:** 'None of your business'

### LIKES

#### GAMES

**Dropzone:** 'I've never got bored of it.'
**Pastfinder:** 'There are so many different ways of playing it.'
**Toy Bizarre:** 'It's frantic and fun.'
**Infocom Adventures:** 'They're so inventive.'
**Microrhythm:** 'It's can be so mindless and very noisy.'
**I Robot:** 'The graphics are brilliant.'
**Time Bandit on the Atari ST:** 'There's so much in it.'
**Any Eugene Jarvis Arcade Game:** 'He's a genius.'
**Gauntlet:** 'Great fun.'
**Galpus:** 'It's the follow up to Galaga and I love it.'

#### MUSIC

**Toy Bizarre:** 'I associate the jingles with something nice.'
**Lazy Jones:** 'I like the beat.'
**WAR:** 'The title screen music is Hubbard's best.'
**Simple Minds:** 'Mainly **New Gold Dream** and their older stuff.'
**Joy Division:** 'It's manically depressing.'
**The Cure:** 'Especially **Pornography** and **Faith**.'
**Early Killing Joke:** 'I still listen to it cos it's raucous.'
**The Smiths:** 'Their lyrics are funny.'
**Propaganda**

#### FILMS

**Brazil:** 'Because of its imagery.'
**Aliens:** 'It's just so impressive.'
**Any Eddy Murphy Film:** '**Trading Places, Beverley Hills Cop, 48 Hours** are all hysterically funny.'
**Back to the Future:** 'The attention to detail is amazing.'
**2001** and **2010:** 'Both are visually stunning.'

#### TELEVISION

'Any sport apart from golf and horses. Also, any Alan Bleasdale stuff — he's a very powerful and observant writer.'

#### BOOKS

**Lord of the Rings by JRR Tolkien:** 'Simply brilliant.'
**Steven King:** 'Generally 'orrible but good.'
**Isaac Asimov:** 'Just good Sci Fi.'
**Arthur C Clarke:** 'Especially **Rendezvous With Rama**.'

#### FOOD

'Anything, as long as it's not curry or tomatoes.'

#### AND . . .

**CND:** 'It makes sense.'
**My Atari ST:** 'It's the best thing I've bought.'
**Garfield:** 'He's hysterical'
'Female company, my Guinea Pig, my family, cats, and most of all, myself.'

### DISLIKES

**Thatcherism:** 'She's an evil hag.'
**Ronald Reagan:** 'Because of his diabolical politics.'
**Sylvester Stallone:** 'Because of his diabolical politics.'
'The current Nuclear Defence Program: it's crap.'
'Reaction without reason.'

### MY BURNING AMBITION IS . . .

'To become head of the Labour Party.'









Steve, Karen and Kenny peer over the bannisters at the CANVAS HQ — one of their regular haunts. . .

# ART FOR ART'S SAKE . . . MONEY FOR GOD'S SAKE?

**When the original IMAGINE bubble burst back in the summer of '84 the company's employees became redundant overnight. From the ashes and confusion rose a phoenix, DENTON DESIGNS, a programmer's co-operative set up by Ally Noble, Steve Cain, Graham 'Kenny' Everitt, John Gibson and Karen Davies — essentially, the team which worked on IMAGINE's ill-fated 'mega-game'. The company produced a number of innovative games, including *Shadowfire* and *Frankie Goes to Hollywood*, and quickly earned a reputation for original, high quality software.**

**Early this year the jungle drums of the software industry beat out a rumour: the DENTON DESIGN team was breaking up. Apparently, the founder members had peeled away from the company to pursue their own interests. So what did happen to DENTONS? Julian Rignall travelled to Liverpool to find out what went on, and what's going on . . . original programs are getting a bit scarce nowadays — licences seem to have taken over.**

The first port of call was the offices of DENTON DESIGNS, situated in the heart of Liverpool's equivalent to Harley Street. Although only one founder member remains, graphic artist Ally Noble, the new DENTONS is still very much a co-operative consisting of six people: Ally, John Heap, Andy Heap, Stewart Fotheringham, Dave Colclough and Colin Parrott. The company is alive and kicking. So what happened during the so-called split?

'The directors, Steve Cain, Karen Davies and John Gibson all wanted to go freelance', Ally Noble explains. 'They didn't really want to work with the company, but wanted to work for themselves. At the time it looked as though everyone was going to pack in and give up, but we decided not to'.

John Heap takes over the story, 'I think they were a little disillusioned with the amount of profit actually going into their pockets and they reckoned they could get twice their wages if they went freelance, which I think is true. After they left there were rumours saying that the DENTON DESIGNS team had split up, so we sent out lots of letters dispelling the rumours that DENTONS had died. We were back in business within a week.'

Which rather implies that the people who remained behind are less money orientated and, perhaps, see games designing more as a labour of love . . .

Ally points out their philosophy 'if we wanted more money we'd all go freelance and drive around in our Porsches.' John chips in: 'I think you really have to commit yourself, especially when you consider how much time you actually put into the game. When you weigh the effort against the money it's really just a pittance that we earn.'

DENTON DESIGNS is a name that has become associated with original material — a reputation the new team intends to build on as Ally explains: 'we see ourselves as people who are here to do our own stuff and not things like conversions.' John continues: 'when you're working on a game the idea for the next one starts forming in your head . . .' Ally agrees, 'yeah, and then it gets bounced around the office. The idea for *Bounces* came out of *Frankie*. I think the whole thing is a sort of progression.'

John is currently doing a lot of ▶

background reading into a game set in Ancient Egypt. 'We tend to do a lot of research into our games. You get more into it if you do.' Ally says, 'for the *Great Escape* I watched the Colditz series and went out and bought a load of military models.'

## RACING A MINI

It's all very well coming up with brilliant game designs, but surely the sheer volume and complexity of ideas must be limited by the target machine's capabilities? Spectrum programmer John shrugs his shoulders, 'it's a bit like racing a Mini instead of a Porsche. You can only go so fast but you can become better at driving the Mini than you are at driving the Porsche. You can get just as much fun out of driving the Mini fast as you can driving the Porsche faster. . . .

'I'd like to do a 128K game,' he admits 'not just more screens, but I'd like to push it like you push a 48K Spectrum. It's the same processor and same machine it's just the graphics potential is much bigger — bigger sprites and map size. It's really sad at the end of a 48K game where you want to put in a few extra little tricks but you haven't got the memory.'

Ian, a Commodore programmer, joins in. 'With the C64 it's a case of finding new tricks you can do with the machine, but it is annoying to have to throw out ideas because you can't get the machine to do them.' Stewart Fotheringham, another Commodore specialist, agrees: 'the big problem with the 64 is the actual speed of the processor.'

John laughs. 'If you look at the Commodore you have sprites and all that and you think 'what am I going to do with them'. On the Spectrum you have none of those, so the actual thought about how the machine is to be used is much more diverse — you get things like *Knight Lore*. If the Spectrum had died a death and the Commodore was reigning supreme I don't think you'd ever get anything like *Knight Lore* games.'

John mentions *Knight Lore* with a certain amount of respect. Do the DENTON members pay attention to other games on the market? John: 'Not much really, we're not really games players. We're a bit insular really.' Ally takes over: 'we went to the PCW Show and there was nothing which really impressed us. Oh, the title screen on *Alleykat*, that was nice.'

In response to the question 'which DENTON game were you least pleased with?, Ally instantly retorts 'definitely *Transformers* . . . it's really a personal thing, we all like different products, but I think *Transformers* was an embarrassment'. 'We were a bit over a barrel and we had to do it.' John admits, 'There wasn't much you could do with the subject matter of the program . . . we did our best.' Nobody says anything about *Roland Rat*. . . .

So why don't the DENTON team launch a label in their own right to avoid *Transformers* type problems? Ally shakes her head . . .



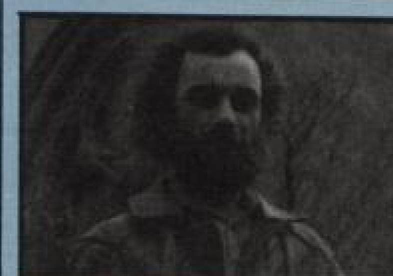
**Everyone who was in the CANVAS offices at the time crowded round Kenny's STAR TREK demo on the Atari ST ▶**

'We don't know anything about marketing,' John says. It boils down to money: 'there's also a problem with cash flow — we wouldn't get any money for six months, and we'd have to pay people in the meantime. We may do something like that in the future with one game perhaps being financed by another company. We don't really know all the tricks and all the wheeling and dealings. I think we're all a bit naive really.' There may be room for compromise, as Ally explains: 'we wouldn't mind trying some joint publishing, where we put in the development and somebody else puts in the marketing skills and then split the profits half and half. I think we'd have to get a lot bigger, though. Small is good.'

## FLYING SOLO

If small is good then John Gibson, programmer of *Gift to the Gods*, *Cosmic Wartoad* and *Frankie*, has gone one better. After splitting from DENTONS he pursued a solo career under contract to OCEAN.

'I'm mainly doing licenced programs now, he reveals. 'I'd like to do original programs, but OCEAN seem to be dead wary about releasing original games — you're guaranteed to sell a licenced product. If you want to do an original product it's got to be really convincing. I don't really like doing arcade conversions — they're nearly always pale imitations of the original — there hardly seems much point in doing them.'



**John Gibson**

He's just finished work on *Galivan* — so why *does* he do conversions if he sees so little point in them?

'When I started five years ago I did it because it was what I enjoyed. Now I tend to think more about the money than the art form. Mind you, that wouldn't stop me for working for less if the job made me more enthusiastic.'

Was the break from DENTONS a good move?

'Oh yes. I've got rid of the responsibilities of looking after other people. If anything goes wrong I know it's my fault. It's a bit lonely, especially when I've been working alone in my flat for a couple of days, but I do go down to DENTON and CANVAS for a bit of company. I suppose that's what I miss. When DENTONS started is was a very close-knit company. I was one of the founder members, and a Director. It was great when we started, and we had loads of ideas about being a software development house.

'At first it was like us versus the rest of the world, but after a while both Steve and I got disillusioned. There was too much turmoil in the office with too many meetings. All I wanted to do was write programs and I felt that I was getting too wound up by the difficulty of running a company. I did want more money, so when David Ward of OCEAN, after approaching me several times, made me an offer I couldn't refuse, I left.'

So money, or rather lack of it, seemed to be at the root of the DENTONS split. Was this the case with the rest of the original crew? It was time to travel eight miles up the Southport road to visit CANVAS, a regular haunt for the other three original Denton Designers. . . .



**The new DENTON crew — after risking life and limb to get through a ruined church and pose against a mausoleum. . . .**



# ADDING COLOUR TO THE CANVAS . . .

Located above a large supermarket with a car park that is apparently the source of a significant proportion of Liverpool's crime figures, CANVAS is a new company set up by Steve Cain and ex-Argus Press Software programmer Roy Gibson. Recently they contracted 'Kenny' Everitt to develop the Atari ST version of *Star Trek* (for BEYOND) and Karen Davies, like CANVAS founder Steve Cain, regularly freelances for the company.

Steve explains the financial motives that lay behind the DENTONS split: 'The thing at DENTONS is that we couldn't, as individuals, earn enough money for ourselves. Looking back, at the time of the split, we really had no choice. DENTONS cost too much — it was a bit of a luxury and self-indulgent. I've been a lot happier since.

'Originally the idea was to wind the company up, but we handed it over and now it seems to be doing really well. We did some good stuff which I'm proud to have worked on, and they're doing good stuff now. Some of the guys they've got there now are brilliant — Colin Parrott is a genius. But I felt I just couldn't work with them any more.'

Kenny airs his view. 'At DENTONS **we were making X pounds. Now we're working for ourselves, we're making X times three. The theory with** DENTONS was that we'd take on a load of extra programmers and we'd make money out of those programmers. We'd get so much money from employing them we'd be able to pay the overheads, pay them and there would be a bit left over for us. In practice we were subsidising the extra programmers. Although we haven't got a public reputation now, the people that matter know who we are. As long as the publishers know who I am, I don't give a toss about the public.'

Karen Davies looks rather perturbed, and exclaims 'that's not a very nice thing to say . . . '

Unrepentant, Kenny continues . . . 'Yeah, but it'll never be like the pop industry. Jeff Minter's about the only exception, but then how many people bought *Colourspace*? It doesn't matter what you write, it's what sort of licence you get. Look at *Bounces* — that has eight frames of animation when the player falls over. Nobody noticed that — it was dead smooth cartoon animation and nobody noticed it. Nobody cared about the flicker-free animation. Things like that are so annoying.'

Turning to the function of CANVAS, Roy explains what the company aims to do. 'We are a commercial programming agency — we don't really intend to do our own stuff, not straight away at least. What we're about is doing conversions for other people. We just churn away. Perhaps next year we'll have enough money in the bank to allow us to take the chance and do something original. At the moment we find coin-ops the best thing to do — our artists can start work straight away and everybody else knows exactly what is expected of them.'

'At the moment, we don't have the reputation that DENTONS have. We've been talking to companies such as BRITISH TELECOM who have given us stuff to do like *Star Trek* — now that's a stepping stone for us.'

'Anonymity isn't a thing we're really bothered about, not this year. Why should we splash CANVAS all over a licenced conversion? An original program we're working on at the moment, *Wizard War*, will go out with our name on it. We might even publish it ourselves, we don't really know . . . we'll have to see how it goes.'

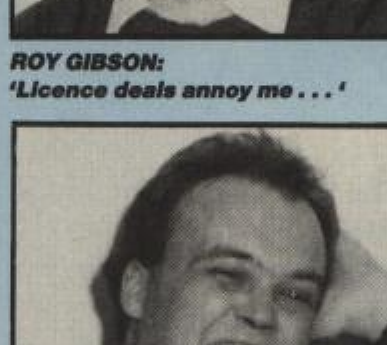
Kenny Everitt agrees. 'It's just like the early DENTONS stuff which went out with a miniscule credit on it. Any customer would have thought it was produced by David Ward.'

Were they pleased with *Frankie*? Steve replies 'it was nice being the programmer, but the hassles in doing it were tremendous, it practically broke DENTONS.' '*Frankie* was really original, different . . . ' Kenny adds, ' I'm not blowing *Frankie*'s trumpet especially, what I'm saying is that there is really nothing else like it'.

'The problem with doing your own thing is that it's all down to a matter of personal taste. I think *Bounces* is the best thing I've done. Gameplay wise it was far superior to *Frankie* or anything else around at the time. As a two player game it was brilliant, but it was a marketing failure. The Spectrum version of



**ROY GIBSON:**
***'Licence deals annoy me . . . '***



***STEVE CAIN: 'DENTONS cost too much — it was a bit of a luxury and cost too much'***

*Bounces* was a complete load of rubbish — the difference was about three months of playtesting.'

Steve continues the story behind the DENTON days. 'We got into a bit of trouble over *Transformers* with OCEAN which we managed to do in the end — we were all under so much pressure. I designed it, so I take all the blame for it. It was the worse game DENTONS ever did, and it was the biggest seller. That tells you a lot about the computer industry doesn't it?'

Roy continues on the licence theme. 'Licence deals annoy me. We lose directly in proportion to the size of the licence. If you're on a royalties deal publishers screw you substantially. What they say is 'we've got a brilliant licence and are guaranteed 100,000 sales, therefore we'll pay you less royalties because you don't need them.' You ask for a lump sum and they say they haven't got enough money left over because the licence cost so much, so their priorities are 'pay for the licence, then worry about the programming' — so how can the game be any good?'

Steve doesn't totally agree . . . 'I think the only good licence I've seen recently is *Cobra*. The graphics are really bloody great, but the game hasn't got much to do with the film. *Frankie* was another one, a lot of thought went into that. The software industry could be generating brilliant characters and licensing them out to films and TV, but look what happens. We end up having to write a game about some crappy American TV series. It's the wrong way round.

'Licences *do* take money out of the industry which *should* be left in. I'd like to get out of games and move into the film industry using videos and computers and all that stuff. That's what I want to do oney had a lot to do with the DENTONS split. The individual programmers who came together to form the original DENTONS are still working within the industry, and we can expect some interesting products in the near future: it's just the motivation behind the programming effort that has changed — in some cases, quite radically.

But the split was an amicable one — at both DENTONS and CANVAS it was difficult to decline invitations to a Mega-Party scheduled for that evening which everyone from the original DENTON DESIGNS crew had been looking forward to.

Sadly, I had to make my excuses and leave. Shame really, everyone said it was a great party. . . .

ZZAP! COMP

# WIN A £600 HOLIDAY FOR TWO

## COURTESY OF INCENTIVE

## FIRST PRIZE OF A HOT OR COLD HOLIDAY

## 10 runners up each get to choose an INCENTIVE game




Ian Andrew, bossman at **INCENTIVE** has launched a brand-new adventure label by the name of **MEDALLION**. This new label is going to be used to release games written on *Graphic Adventure Creator*, the adventure-writing utility his company released a few months ago. The first two **MEDALLION** titles are on the starting blocks and should be in the shops everso soon — they're called *Winter Wonderland* and *Apache Gold*. One's set in a cold clime, and the other is set in a land where the sun beats down mercilessly. Now's your chance to collect a nifty holiday: hot or cold . . . Interested?




**YESIREE, I WANT A HOLIDAY . . JUST WHAT DO I HAVE TO DO?**

Oh, so you're interested are you. Right, seeing as **INCENTIVE** are well known for their adventures what Uncle Ian wants you to do is answer a little adventure puzzle that should get you thinking a bit laterally. And here it is:

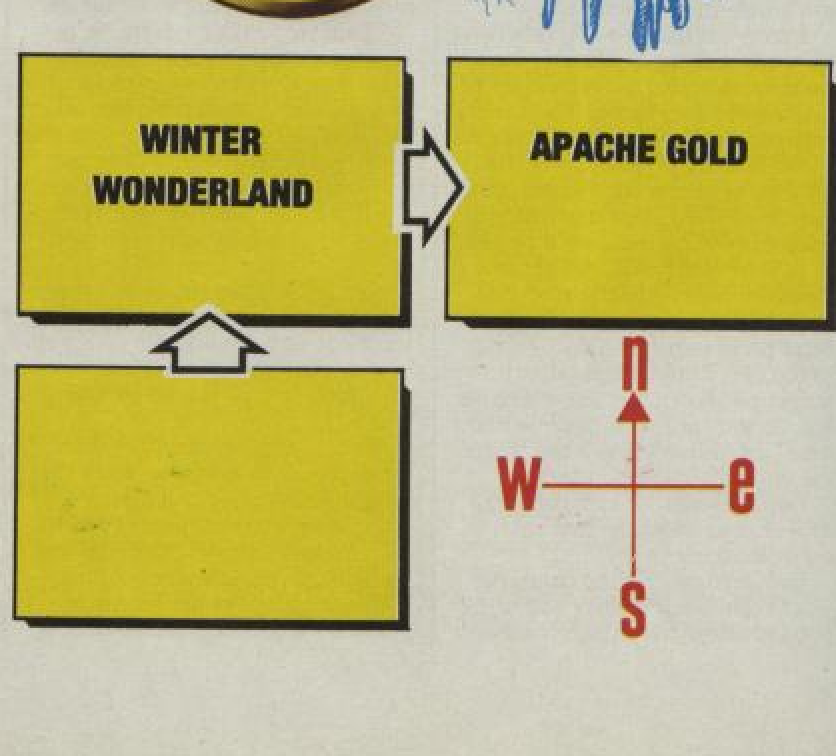
*'You are sitting in front of your blank TV screen. You enter N to go North and find the temperature drops and you're in* Winter Wonderland, *so to warm up a little you enter E to go East. Wow, you've found the gold — Apache Gold that is. Whoopee, riches beyond your dreams! Deciding to head back to your TV, you input the appropriate commands to return the way you came.'*

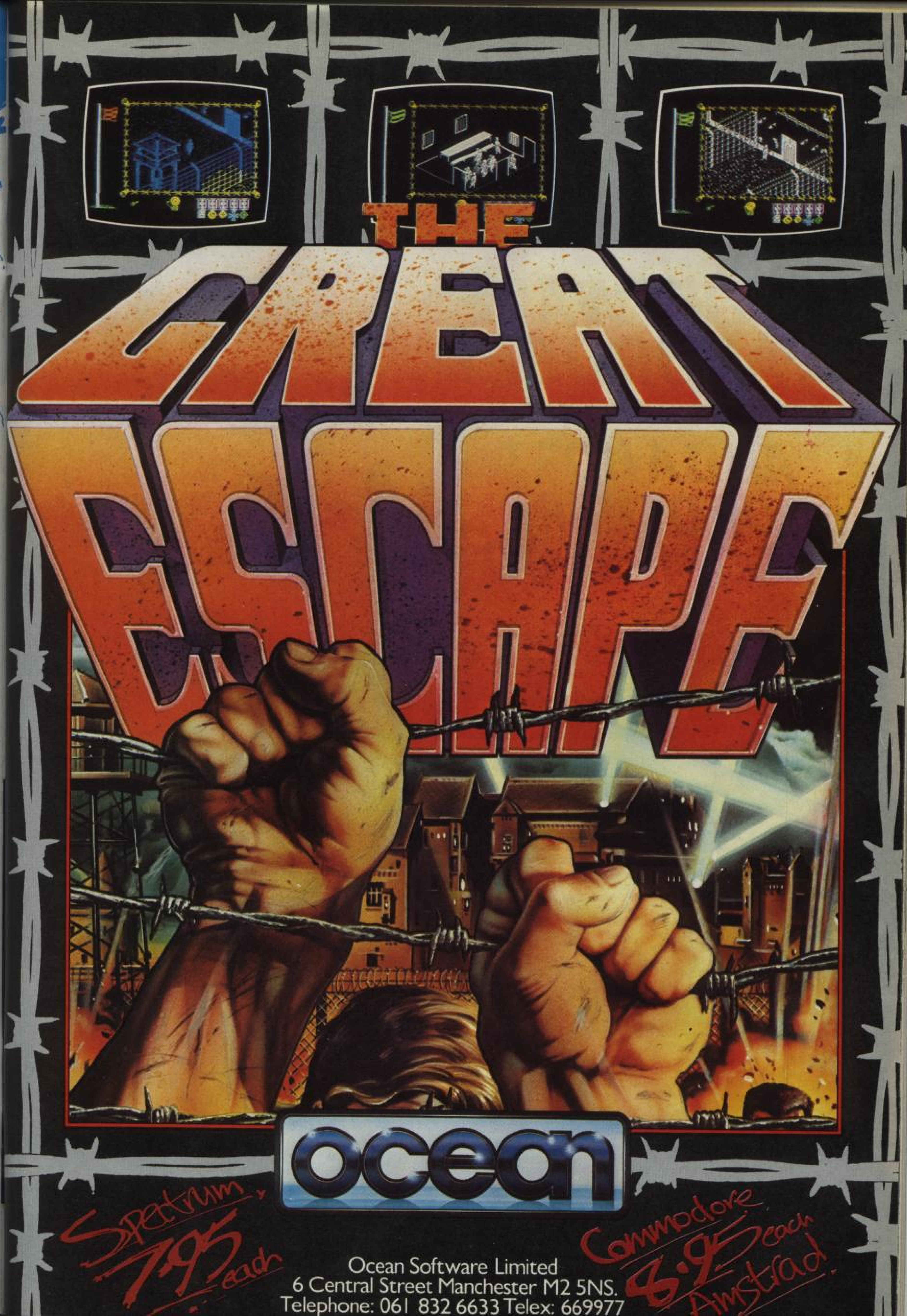
The £600 holiday question is . . .

### WHAT'S ON TV THIS EVENING?

Confused? Don't be. Just think about it. Carefully. And no, the answer's not 'nothing' — if you though it was you're heading in totally the wrong direction! Anyway, when you think you've got the answer send it to **HOT AND COLD HOLS, ZZAP! TOWERS, PO Box 10, Ludlow, Shropshire SY8 1DB** to arrive here before the 8th of January. The winner gets to choose £600 worth of holiday — fancy sunning yourself on a beach or would you prefer to go skiing. Hot or cold, it's the winner's choice . . .

Ten runners-up get to choose, too — not holidays but an **INCENTIVE** game from the following list: *Winter Wonderland, Apache Gold, Moon Cresta, Splat* and *Confuzion.*




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# WIN A SOFTWARE WARDROBE!

## AND A HOST OF OTHER GOODIES TOO

It's a hard life being a Competition Minion. Apart from trudging up and down the stairs in ZZAP! Towers carrying sacks full of your mail and then opening all your competition entries and choosing winners, I'm at the beck and call of the Spiky Haired Ones, day in, day out.

I have to run down to the sarnie shop and fetch them supplies of grub every time they get the tiniest bit hungry. I'm sent off to the laundrette to wash their nasty, dirty clothes for them at lunchtime while they put their feet up in the office and drink tea — and that means lugging great dirty sacks of washing up and down Ludlow's longest, steepest hill. Every evening I have to sweep every floor in the Towers, wash up all the dirty coffee mugs and empty all the wastepaper bins.

Now The Powers That Be have opened another office on the other side of Ludlow I'm forever running across town from one building to another with 'important' pieces of paper, like notes to Auntie Aggie asking for three empty Jiffybags or a 'Skyhook' or something. Half the time, when I get there and ask for what I've been told to go and fetch, all Aggie does is collapse in a fit of giggles, say she's run out and send be back for a jar of elbow grease or something else totally obscure. It's not fair I tell you.

Mummy Minion has a terrible time keeping my clothes clean and smart for worktime. Every day I come home drenched in sweat from all my exertions and covered in grime, sarnie crumbs, ink that's rubbed off from your letters, coffee grounds and dust. I've only got a couple of changes of clothing, so Mummy Minion is up to her elbows in soapy water nearly every evening.

Which is what gave me the inspiration for this competition. I thought it'd be a great idea if some lucky readers could have a massive collection of trendy clothing to wear in 1987, so I set about asking lots of software houses to give a T-Shirt or two to my prize fund. Lots of them have, and in fact I've managed to amass a large collection of garments. So the winners of my personal Christmas Competition will have a T-Shirt, Sweatshirt or some other garment to wear for virtually every day of the month! And there are a few other goodies in the prize package as well, like mugs, hats, posters, scarves and games — and there are a few calculators, calculator watches, and even a sports bag on my list of seasonal goodies. The Powers That Be at NEWSFIELD also agreed to chip in — three ZZAP! subscriptions and three ZZAP! binders are on offer, as well as T-Shirts and Sweatshirts . . .

Three sets of prizes are on offer. One 'Large' person, one 'Medium' person and one 'Small' person is going to collect a Minion's Goodiebag as a result of this competition.

To keep you puzzling over Christmas, I've devised a special, giant-sized wordsquare that contains the names of lots of software houses — most of whom have popped a product of two of theirs into my monster collection of prize material. Just to make things that tiny bit difficult, I'm not going to give you a list of the names you've got to find — so get to it.

Ring round all the company names you can find in the wordsquare, fill in the coupon and send your entry direct to me in THE BROOMCUPBOARD, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB so that it arrives before 20th January 1987.




WHO NEEDS THE NEW YEAR SALES WITH ALL THAT LOT ON OFFER — ME! (I'M TOO SMALL)


LM
CRASH
Fins are looking up
software
SOFTWARE PROJECTS

# DESERT IS

**It isn't much fun being a programmer, spending a huge proportion of your life hunched up over a computer, slaving away over a hot assembler writing a game that ZZAP!'s probably going to slag anyway. It's terrible. So, to give them a bit of a break from the hard grind of coding we asked eleven of the country's finest coders what they would take with them to a Desert Island, if by some strange misfortune they were going to be stranded on one. Each programmer is allowed to take five games (Commodore 64, monitor and disk drive are provided), a utility, a book, a joystick and one luxury item.**

## STAVROS FASOULAS

Stavros is such a raucous womanizer it's surprising he has any time to program at all. This slick guy wrote the ever popular *Sanxion* and is currently spending his time finishing off *Delta* for **Thalamus**.

### GAMES

**Dropzone:** 'It is such a fast good shoot em up.'
**Paradroid:** 'I used to like it — it's the most enjoyable game I've ever played and I don't get nervous with it.'
**Bounder:** 'It gets me so crazy.'
**Revenge of the Mutant Camels:** 'I could complete it and it was one of the first 64 games I saw. I like the music very much'
**Forbidden Forest:** 'A brilliant soundtrack, great graphics, not much of a game itself though.'

### UTILITY

**Micromon:** 'It's all I can use.'

### BOOK

**Robinson Crusoe by Daniel Defoe:** 'It would be something to read.'

### JOYSTICK

'I would like a **Wico Red Ball**, I couldn't play *Dropzone* with it.'

### LUXURY ITEM

'Eight really big eight channel Dolby speakers blasting wewy loud Heawy Metal music all over the island.'

## STANLEY SCHEMBRI

His name is Stan. He is the man, who was delighted, to write *Cauldron II* and *Antiriad*. (Well, it nearly rhymes). Stan is Palace Software's sick person.

### GAMES

**Elite:** 'It's just so wonderful.'
**Paradroid:** 'It's fun, I suppose.'
**International Karate:** 'It pisses all over *Fist*.'
**Super Cycle:** 'I ride a bike and it's the best home computer simulation of the real thing.'
**Leather Goddesses of Phobos:** 'Infocom appeal to my lewd sense of humour.'

### UTILITY

**Epyx Fastload:** 'I use an Epyx Fastload all the time.'

### BOOK

**A Christmas Carol by Charles Dickens:** 'I love Charles Dickens. I was born near him, you know.'

### JOYSTICK

**Tac II:** 'It's all I've got!'

### LUXURY ITEM

**Compact Disc Player and lots of Compact Discs:** 'It satisfies my desire for quality.'

## MARTIN GALWAY

Martin Galway, slides better than an old dear on ice in winter. Wrote lots of great music and is no doubt going to write a lot more.

### GAMES

**Thing on a Spring:** 'It was the first time I heard music better — no — as good as mine. First time I heard that I thought 'there's someone out there who's bet ... as good as me.' I thought I was the best, you see.'
**Parallax:** 'It's a decent game and I like the animation on the man. Well, it's crap but ... (mumble mumble).'
**Terra Cresta:** 'It's got the most objects on screen I've ever seen ever (ever ever ever).'
**Kong Strikes Back:** 'It's such a simple game for a simple me.'
**Mikie:** 'There's a really nice title sequence and that was the most memory I've ever had for a piece of music.'

### UTILITY

**The Ocean Development System:** 'It's 18 times better than the best of the rest.'

### BOOK

**The Dungeon Masters Guide:** 'I want to know how to play God properly.'

### JOYSTICK

**Quickshot III:** 'It clicks louder than any joystick I've ever heard ever.'

### LUXURY ITEM

'MY portable compact disc NOT midi hi-fi system. It's better than Steve Wahid's.'

## ORLANDO

A BBC man by birth but a 64 coder by conversion. Orlando is currently writing *Firetrack* for **Electric Dreams**.

### GAMES

**NEXUS:** 'Five copies of the TAPE version so I could build a raft out of the boxes.'

### UTILITY

'A dishwasher.'

### BOOK

**London Telephone Directory (Volumes 1-4):** 'I could use the pages to make a sail or blow my nose on.'

### JOYSTICK

**A Euromax Joyball:** 'With BOMB written on it in crayon. I'd scare the natives with it.'

### LUXURY ITEM

'The QE2.'

## TONY CROWTHER

Tony originally become famous with *Son of Suicide Loco Express Potty Mole Two*. He then wrote *Trap* and *Kettle*. *Moebius Strip* is his next project.

### GAMES

**Boulderdash:** 'Cos I like it.'
**Mercenary:** 'Cos I like it.'
**Encounter:** 'Cos I like it.'
**Moebius Strip:** 'I like it cos it's my next game.'
**Crystal Castles (The Hackers Version):** 'Cos I like ... it's addictive.'

### UTILITY

'A cross assembler for an Amiga, 'cos it would be brill.'

### BOOK

**The Commodore PRG:** 'It's a bible.'

### JOYSTICK

**A Toshiba:** 'Ullo John, I've got a Toshiba: they wobble well.'

### LUXURY ITEM

**An Amiga:** 'If I've got the cross assembler I'll need an Amiga.'

## JEFF MINTER

So Jeffrey does some colourspace occasionally. He can handle it. Doesn't mean he's hooked. He's in control — isn't he?

### GAMES

**Iridis Alpha:** 'It's a good blast and I like a good blast.'
**Thrust:** 'I like a good thrust.'
**Mama Llama:** 'One of the most difficult games I've ever done, one game I'd never finish, so I'd enjoy that.'
**Guardian:** 'I do like Defender.'



# AND 5¼'s

**Commodore Colourspace:** 'I'm into all things Psychedlic.'

**UTILITY**

**Laser Genius:** 'It's the best assembler that money can buy.'

**BOOK**

**The Fractal Nature of Geometry by Benoit B Mandelbrot:** 'I could experiment with fractals.'

**JOYSTICK**

**Euromax Competition Pro:** 'I want something to last.'

**LUXURY ITEM**

'A Llama, definitely a Llama. Darling The Female Llama, so I could just say 'come 'ere darling' and I'd get a lot of pleasure out of it.'

## ARCHER MACLEAN

Though he's only ever written two games — *Dropzone* and *International Karate* — he's got an ego of a man whose written at least a hundred times that amount.

**GAMES**

**Paradroid:** 'I just really like it. It's a straightforward game which puts you in a surreal situation with a real feeling of being there.'
**Mercenary:** 'A damn good game.'
**Boulderdash:** 'Great fun solving the problems.'
**Any Infocom Adventure:** 'They talk back to you.'
**International Karate:** 'Why not?'



**UTILITY**

'I don't use a utility on 64, everything I do is on the Atari. I do use a disk editor a hell of a lot though.'

**BOOK**

'A **Tom and Jerry Annual**. I mean, what's life without Tom and Jerry? That, or **Principles of Interactive Computer Graphics (Second Edition) by Robert Sproull and William Newman**. It's a graphics bible.'

**JOYSTICK**

**Atari joystick:** 'It's got a tactile feedback.'

**LUXURY ITEM**

'Hmm ... A toss up with Linda Luscardi, a telephone, a pair of sunglasses or a drinks machine ... '

## ANDREW BRAYBROOK

Author of *Gribbly's Day Out*, *Paradroid* and *Uridium* and owner of a Fiat X-19 — 'No it's not crap, I had it totally stripped and resprayed.'

**GAMES**

**Dropzone:** 'I can't play it.'
**Gyruss:** 'I can play it.'
**Sheep in Space:** 'I love the way all the little meanies beetle backwards and forwards with their own little task.'
**Pastfinder:** 'There's a lot of depth to it, considering ... well, everything really. Very professionally done.'
**Impossible Mission:** 'Because it isn't — but it is challenging and I can just about do it. If my disk version didn't have bugs in it, it would be brilliant.'

**UTILITY**

'The Commodore Macro Assembler.'

**BOOK**

**Roger Dean's Views:** 'He's an awfully good artist.'

**JOYSTICK**

'I've got two **Euromax Arcades** and haven't broken one yet, so that's what I'd take.'

**LUXURY ITEM**

'Clare Hirsch. Definitely.'

## CHRIS BUTLER

Chris is currently converting *Space Harrier* (snigger snort) for **Elite** and is a real swinger on the Sheffield Night Clubbing scene.

**GAMES**

**Z:** 'It's a combination of all my favourite arcade games rolled into one.'
**Guardian:** 'It's almost identical to the original.'
**Elite:** 'The graphics are good and there's so much depth to the game.'
**Mercenary:** 'For much the same reasons as *Elite*.'
**Space Harrier:** 'I don't want to get in trouble with my bosses.'

**UTILITY**

'A graphics utility as written by me. Or a fastload, fastloads are always handy.'

**BOOK**

**CBM64 ROM Disassembly:** 'It's my favourite book. I can read it from cover to cover. That or my health food book — **The Food Scandal**.

**JOYSTICK**

'One I saw in a catalogue recently, I can't remember
its name but it had a huge great big red ball on it, patterns down the side and four great suckers. I'd want something that feels good in my hand.'

**LUXURY ITEM**

'A bar of Imperial Leather soap.'

## JOHN TWIDDY

Though his second name is a wee bit silly I wouldn't take the pee out of it if I was you. John is built like a brick lavatory. John converted *Tau Ceti* for CRL and currently converting *Ikari Warriors* for Elite.

**GAMES**

**Boulderdash:** 'I don't know why. I played it a hell of a lot — it's a particularly simple game but it's bloody addictive.'
**Encounter:** 'Technically very fast and I admire it for that.'
**Frak!:** 'I don't know why I liked it — I just did. I found it enjoyable to play. I kept playing because I was told that later levels go upside down, but they never did. I could find out if it really does.'
**Fort Apocalypse:** 'I played it continually for three or four days, hardly going to bed.'
**Jumpman:** 'The first game I got for my 64. An old tape version, very slow load, but I thought it was great at the time. I saw it on the shelf next to a 64 so I bought them both.'

**UTILITY**

**Laser Genius:** 'The best thing since sliced bread.'

**BOOK**

**The Commodore PRG:** 'I can't remember locations and I don't like reading a book twice.'

**JOYSTICK**

**Quickshot I:** 'Simply because it's the best joystick I've ever had. I had it for two years, then it died and I never managed to replace it with anything decent.'

**LUXURY ITEM**

'My car with an unlimited supply of fuel. So I can run over anyone or anything that annoys me, like Stavros' speakers.'

## ROB HUBBARD

The industry equivalent of Klaus Wunderlich. Rob's first big break came when he was asked to write the music for *Razzmatazz*. Fortunately it was never released, so he went on to write other great things instead, including the brilliant *Knucklebusters* music.

**GAMES**

**Sanxion:** 'I did the loading music.'
**Delta:** 'I'm doing the loading music.'
**Parallax:** 'It's got a brilliant bit of Martin Galway music on it ... oh yeah, it's a good game as well.'
**Thing on a Spring:** 'It's one of the few games I spent quite a time playing. Nothing to do with the music, I'd probably turn that off.'
**The Fabulous Wanda:** 'It's like, a really old game with no end to it. It's written in basic so you can rewrite it every time you play. It has to be about the best game ever on the 64. Better than *Razzmatazz*.'

**UTILITY**

**Tony Trowther's Music Editor:** 'It's the only chance I'd ever get to have a look at it.'

**BOOK**

'If I was on a Desert Island I'd take the biggest bas ... book I could find except the yellow pages and the dictionaries. It'd be useful for hitting Bazza with if ever he turned up.'

**JOYSTICK**

'The best one I could find, not the one I've got because it's crap. I'd take Gary Liddon's joystick, cos he probably doesn't need it anymore.'

**LUXURY ITEM**

'An £80000 house fully fitted with a recording studio and a large selection of synthesisers and samplers. It must a have a small room with a ZX81 and wall to wall women who have no objection to ora ... '



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Trailblazer

**The Main Margin Man of the cultured cult takes a whirlwind tour through the galaxy of the past year's software**

# Rockford's Round Up



**They've paid me more this year, last it was only eight months long, but 1986 has enjoyed a full twelve of the things. A month for each year a ZZAP! reviewer has lived — ah well, the breach with Jeff Minter was healed and he turned into a Samuel Pepys for us. Such is the price of fame. This past year, like any other really, has been an exciting one on the software side, exhibiting a strong continuation of the licensing and tie-in syndrome, but still providing us with some tremendously original and polished games. Hang onto your ZZAP! Caps, here we go . . .**

Our January issue was. of course, the Christmas Special as well, and kicked off with Oliver Frey's jolly cover starring no lesser a person than my esteemed self. There were one or two other uninvited guests present besides myself, like LCP Adam (proving that the first recorded electronicide was all hot air), that rusty old Thingy Spring, and Messrs Penn and Rignall peering patronisingly through the window.

## January

But the season of goodwill contained the seeds of some wintry discontent too. **Lucasfilm** had their second and third games reviewed — *Koronis Rift* and *Ballblazer*, both sizzling at 96% and 98% respectively. They sparked a controversy which only hotted up when *The Eidolon* was released a month later: many readers found the games boring, and thought they detected connivance between ZZAP! and Lucasfilm. Complete twaddle of course or my name's Luke Skywalker.

*Ballblazer* introduced us to a new form of future footy with proto-technical terms like **bumpfield, pushfield, plasmorb** and the super **roto-snapping** — the kind of thing you do to Thing. It also contained the best-ever computer opponent, thought Gary Liddon — one evidently not shared by a lot of Zzappers.

After the success of their *Nodes of Yesod*, it might have been expected that **Odin** would come up with something interesting for their second game, and they did. *Robin of the Wood* sizzled in at 92%, proving that a Sabrewulf look-alike could be exciting and original in gameplay — more than could be said for what **Ultimate** were doing; they seemed to be sliding down a long slippery slope.

The once-great gamemasters were hardly helped by **Firebird**'s dreadful 64 conversion of the notable Spectrum smash, *Underwurlde*. It hardly looked like a conversion and the weak sound and awful music added nothing. But Ultimate themselves hit a low with



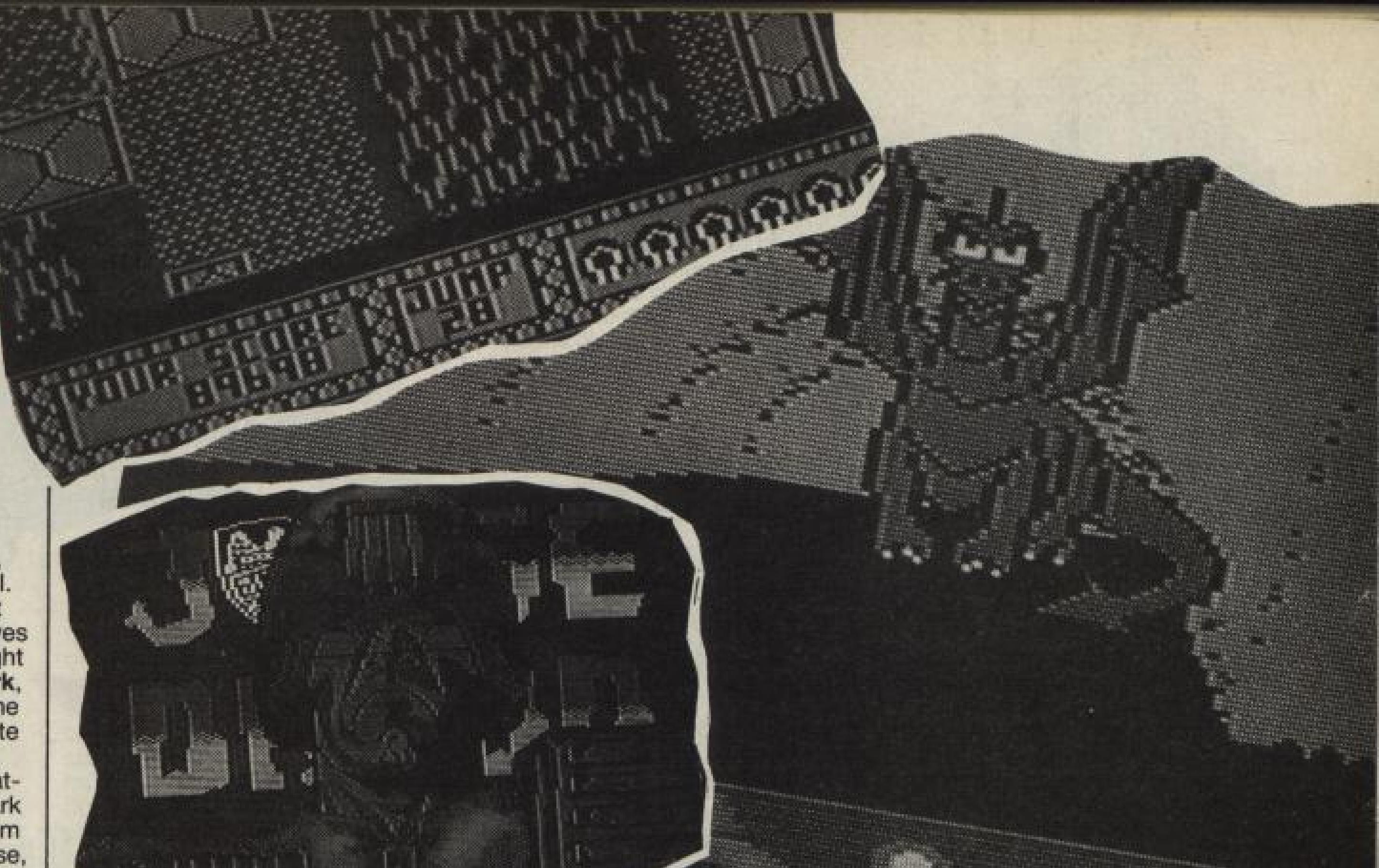

their own release of *Imhotep*. Trying to catch everyone out, the name suggested another in the Arthur Pendragon series, but this was a peculiar space shoot em up which, according to Gary Liddon, played 'like a brick'.

Other hits of the month fell more to adventure and strategy, with ol' Whitey raving about **Infocom**'s belated 64 version of *Suspect* where the venerable wizard found himself dressed as a cowboy at a murderous fancy dress ball. Sean was raving over *The Temple of Apshai Trilogy* from **Epyx** (90%), and waxing his moustaches over *Battle Of Britain* from **PSS**, which he felt approached excellence and worthy of 84%.

Much of the year to come was to be dominated by sequels, personality or product tie-ins, and by budget games. Never before had there been so much value for money available, but amid the goodies lay much dross. In January **Mastertronic** hit us with two **MAD** releases, *The Last V8* and *Hero of the Golden Talisman*, rather proving the point, for the former was a dross-out (37%), while the latter (programmed by Shropshire-local lad Shaun Southern) managed a respectable 78%. **Firebird** ran a smoother course this month, with *Willow Pattern* looking a bit average at 60%, the Filmation feel-alike *Chimera* doing rather better at 70% and TV tie-in *Thunderbirds* (disappointing for its potential) hitting 72%.

For the following month, tie-ins and arcade clones seemed to be all the rage . . .

# FEBRUARY




Did I say tie-ins and clones? Here's the list (no italics, we'll come to that in a mo. Rambo, Commando, Gyroscope, Zorro, Blade Runner and Space Pilot II.

But wait! I hear you cry. What about the most famous of all — yes folks, *Friday the 13th*. You thought I'd forgotten it — so did **Domark**, and perhaps that's just about the best thing to do. It was a complete and antiquated disaster movie. There was no doubt as to the rating, it had to be 13%. Still, Domark could take some consolation from the fact that a new software house, **Reelax** had two real turkeys in *Gertie Goose* (14%) and *One Bite Too Deep* which scored only 9%. Not only were they ghastly, they proved to be Reelax's first and last bites. After seeing the ZZAP! ratings, Reelax rang up to say we had murdered them — Jason rules OK.

The other tie-ins fared better, but not by so much either. **Ocean**'s *Rambo* (66%) and **Elite**'s *Commando* (77%) were very similar in appearance and action. As shoot em ups the skill factors were a bit messed up in each case, spoiling what may otherwise have been slightly better games. There was the celebrated fuss, too, over **Alligata**'s intended release of *Who Dares Wins*, which Elite claimed infringed their *Commando* copyright. The matter went to a court injunction, forcing Alligata to withdraw and redesign their game — it came out as *Who Dares Wins II* sometime before Christmas — the first ever sequel without a prequel.

US Gold/Datasoft fared slightly better at 78% with *Zorro*. Not many game players had seen the original films or late Fifties TV shows, so the tie-in factor was lessened. *Zorro* proved to be an adequate platform-cum-arcade adventure game, but too simple to be really addictive.


THE ART GALLER

Power to the People's artists on Compunet!

Sitting innocently at record number 1700 on the Compunet system is a section much used and loved by a ...ority of CNET subscribers. Run by ... Crowther (ARC86), The Art ... area specially set aside for ... of talent to ... ally pen- ... ferent

Program format allows masters of the pixelled medium to UPLD pieces created on various art packages. Usually in multi-coloured bit map mode. Quite a lot of the entries in this directory are easily of professional quality.

For frames par excellence there is the Hall of Fame containing, in order of author, the most impressive and aesthetic UPLDs to appear on the net. One ... of electronic artists is ... 4), an 18 year old ... has received ... noted of



*Space Pilot II* (30%) was not only a follow up to **Anirog**'s earlier *Space Pilot*, but a thinly disguised 'Time Pilot 84' clone, and a bitterly disappointing one at that. Anirog, one of the earliest of software houses, was on the slide, and this year has seen them disappear from games producing altogether.

But perhaps the worst of the tie-ins was **CRL**'s *Blade Runner*, based not on the film, but on the music. A curious conception, and a failure — the game was slow, uninteresting, unplayable, but worse still, the music was unlistenable to.

**Melbourne House** came out with *Gyroscope*, a 'Marble Madness' clone, but that, too, failed to convince anyone. At 40% it was, ultimately, a disappointer.

Like Melbourne House, **Ultimate** made another bid to recover their position with *Outlaws*, an arcade style game which boasted nice horsey animation but did little else than promote a faint hysteria. Julian thought it an improvement over *Imhotep* but the game still only managed 35%.

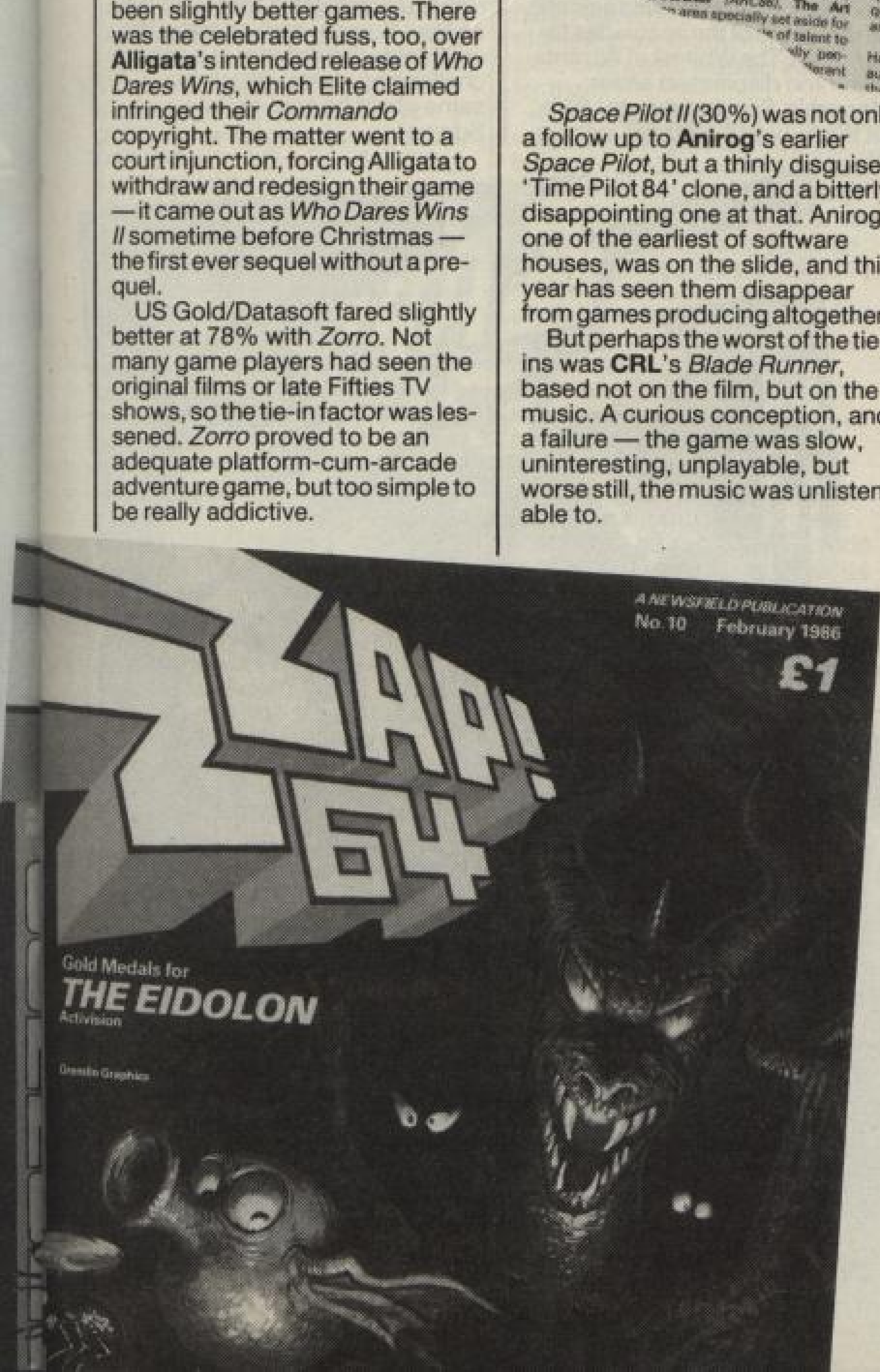
So much for the February dross: we also had two Gold Medals in **Gremlin Graphics**'s amusing, addictive and highly original *Bounder* — the game that turned you into a tennis ball. It was old-fashioned in the sense that it provided just the right combination of skill and frustration to make it great. The other GM (and the very jolly cover) went to **Lucasfilm** for *The Eidolon*, another highly original concept, that sent you within the mind to encounter dreadful dragons. The Fractal graphics were even better than before, but *The Eidolon* added fuel to the fire that ZZAP! were in cahoots with Lucasfilm and Activision (who marketed the games in Britain). Taken together with part one of a long interview with Lucasfilm personnel in LA, it seemed conclusive evidence to support the case. Dork-talk of course, otherwise my name's Han Solo.

The month's Sizzlers were **Us Gold**'s *Fight Night* — really ratings to support the extensive preview in issue 8. This amusing boxing game with its great comic-style animations got 93% and was pipped at the post by **Firebird**'s motor racing simulation, *Revs*. Everyone liked its qualities so much, it got 96%, it might have even glinted gold but for one important drawback — one that sparked off another silly controversy: the review clearly stated it had to be played with analogue joysticks, but many readers (and some dealers) stubbornly insisted we left that vital detail out. Some people just can't read.

In conjunction with Sydney Developments, who brought us *Dambusters*, **US Gold** had another respectable hit with *Desert Fox* (87%), a well designed WWII tank and plane game with strategy overtones.

For the White Wizard there was the estimable **Infocom** *Wishbringer* — a beginner's game, but most especially **Level 9**'s concluding part to the 'Silicon Dream Trilogy', *Worm in Paradise*. Paradise was probably just around the corner — could it be March?

'ART, FOUL MOUTHED DROSS - REVIEWS - EGOS - HAIRDOS - IDIOCY - WHAT A LOLLYLOP MAG I WORK FOR.'

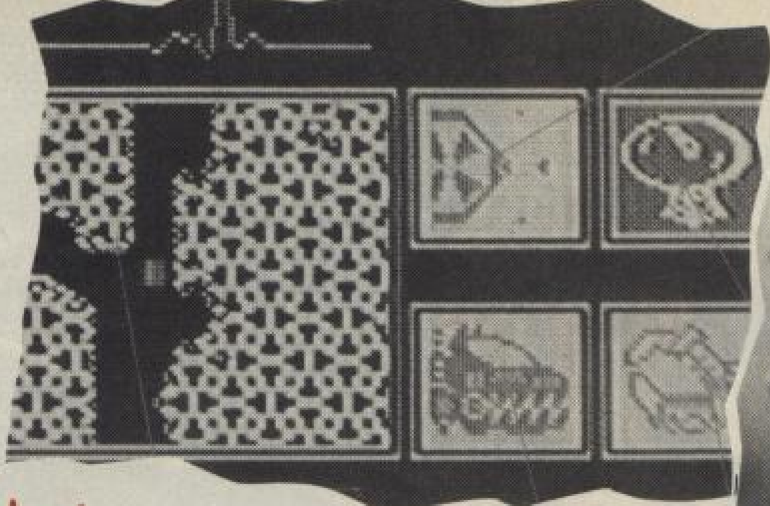


'Time marches on' — gerroff Thing, that kind of literary purple prose is naffo — what March meant was five Sizzlers and a Gold Medal. *Mercenary* should have received its accolade for being the longest-awaited game since Ocean's *Street Hawk* and *Knight Rider*. Unlike the latter (and we'll probably never see the former), **Novagen**'s 3D thinking man's arcade game was a masterpiece. With its stunningly fast vector graphics and original and convoluted plot, it raised a storm of enthusiasm. JR got so excited he said the 'depth of the game is incredible' twice, just to make sure we got the point. Incredible.

*Hardball* was cleverly timed to come out at the close of Channel 4's American baseball coverage. **US Gold** are usually quite clever at such things (until their yet to be perpetrated *World Cup Carnival* fiasco). With cunning use of close up shots and distant field shots, the 3D effect of this simulation was exhilarating enough to earn the game 93%.

But Andrew Braybrook's *Uridium* managed a point more for **Hewsons**. *Uridium* boasted stunningly slick graphics which probably seduced the ZZAP! team into over-rating it a touch as it lacked the depth of *Paradroid*.

Down-page reviews for March indicated that **Quicksilva** (a bit quiet previously) had not found their earlier form as a software house. The *Beach-Head* clone, *Deathwake* (66%) failed to impress as anything other than average with its out-dated graphics and limited gameplay; while *Yabba Dabba Do*, the 'Flintstones' cartoon tie-in was a bit of a let down in gameplay at 60%.



# MARCH:



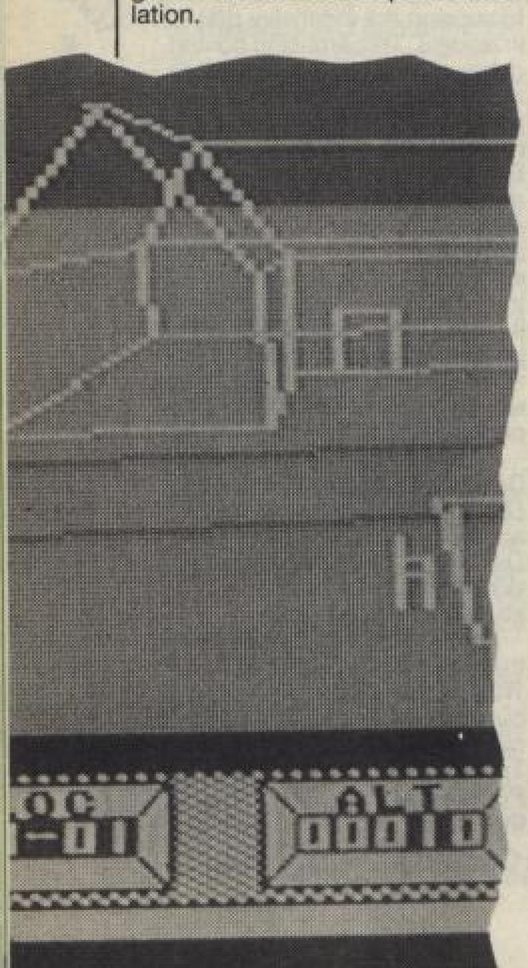

Among the Sizzlers was a follow-up to Odin's *Arc of Yesod* by **Thor**. *Arc of Yesod* was very similar to its predecessor and would have sparked off another injunction debate, had not Thor and Odin been one and the same company simply trying to confuse everyone. Despite plagiarising their own product *Arc* scored on its own merits, getting 91%.

Of the other Sizzlers, one was an adventure — *Borrowed Time* from **Activision** where private dickhead Sam Harlow attempts to stay free of New York gangsters amid beautiful graphics — one was a strategy game for Sean — *Germany 1985* from **US Gold/SSI**, an appocalypse now scenario subtitled 'When superpowers collide', one for the real hard core warmongers — and one was a sports simulation.

**Ultimate** made their monthly bid for re-fame and re-fortune with the fourth Arthur Pendragon game, *Dragonskulle*. Gary Liddon was pleased to hear that it was the last of what had become a hackneyed format. Silly mistakes marred what was present and dumped it in at only 45%. Another hackneyed area by now was martial arts, and perhaps familiarity bred a margin of contempt for **US Gold/Datasoft**'s *Kung Fu Master*. *Still it was an enjoyable enough romp to get 79%.*

***Mastertronic*** *sneaked another value-for-money one through at 81% with One Man and His Droid* which, despite the Spectrumesque graphics, contained a real good game.

The March Hare prizes for biggest disappointments both went to **Beyond** (and **Monolith** the thinly disguised Beyond other house). *Quake Minus One*, another long-awaited masterpiece, turned out to be confused and confusing, certainly a surprise coming as it did from programmer Mike Singleton. But *Enigma Force*, the follow-up to Sizzler *Shadowfire*, both programmed by Denton Designs, proved even more of a disappointment. The icon system they first developed and by now commonplace, seemed a mite more confusing, while the 'animated' graphic display they had promised as making the sequel more exciting, was a disaster. The game turned out easy to solve — if you could be bothered. Not very enigmatic.




# APRIL...

The spring has sprung, the grass is ris . . . I wonder where Julian Rignall is?

Well he was on the cover, wasn't he? At least, that's what everyone thought, although art supremo Oli Frey still says not. However, the great JR was inside, on our spread about the **Datel Sound Sampler**. Wild sounds on the cover may have made up for the lack of anything sparkling elsewhere in the issue. There were three (should have been four) Sizzlers, two of them being strategy games from **US Gold/SSI** for hardened war criminals — *Field of Fire* and *Questron*. Sean, at any rate was ecstatic with his share of the accolades for the month. The Whitest of Wizards wasn't too displeased either: **Infocom**'s *Spellbreaker* got 92%, but there wasn't a Sizzler logo on the page — shame. He wizzed onto two other odd adventures from one software house as well, **Telarium**'s *Nine Princes in Amber* based on Sixties whizkid SF author Roger Zelazny's book, and the long-winded sounding *Perry Mason — The Case of the Mandarin Murders*. They received 83% and 87% respectively.

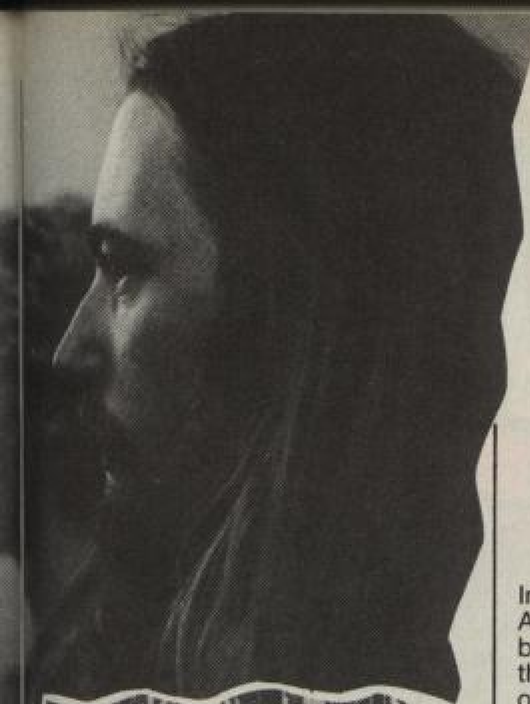
No, the only Sizzler in the arcade stakes deservedly went to **Martech** for *Zoids*. The 64 version of this complicated icon/map/strategy/quick-thinking game had taken some time in development, but it was worth it. Oddly, it was rather uninteresting to look at but as Paul Sumner said, 'behind the seemingly dull exterior is a very challenging game'. Much the same could be said of Paul Sumner.














# May



In many respects, May followed April (well it usually does, I know, but in software terms, I mean — that is to say — dreary). In terms of office politics (into which I do not enter, but ever keep a watchful eye) there were rumblings that our beloved editor, Roger (he who started it all) Kean would soon be moving onto pastures new. Specifically, LM magazine (a complimentary copy of which you have with this Christmas Special of ZZAP!). Gary Penn, the heir apparent, began to practise worried frowns of concentration. I don't know whether this helped.

We had a very last-minute Gold Medal — hence its monochromatic hue, it was too late for colour. Not that **Activision**'s *Alter Ego* really needed colour to expound its virtues. Everyone was convinced about it — the word 'original' was over-used in describing its unique qualities. The simulation was based on life itself, full of wit and some very risqu‰'e adult situations. Sadly, only available on disk, *Alter Ego*'s release was a marketing experiment by Activision, one which worked very well for them.

On the Sizzling front were two very different games, the first being a sophisticated American Football simulation from **Ocean** called *Super Bowl. Only Julian and Paul reviewed it however, since the two Garies felt their antipathy for the sport itself would reflect unfairly on the game review. The other was an unlikely contender from a visual point of view, employing graphics that would have been old hat on a 1983 Spectrum. It was Thrust* (94%) from **Firebird**. Appearances can be deceptive, and in *Thrust*'s case they hid a superb arcade game based very loosely on the arcade original, 'Gravitar'. Doubtless, its low £1.99 price tag elevated the percentage to Sizzlerdom, but there was a feeling that even at a higher price it may well have done as well.



In the interesting stakes, we previewed a game called *Mindsmear*, the screen shots of which caused a storm of interest from readers and the trade alike. Alas, as the May issue revealed, it was an April Fool joke, though with a sting of relevance in its tail. ZZAP! also organised a Super Challenge between prima donna programmers Archer Maclean, Chris Butler, Jeff Minter, Tony Crowther and squeaky-clean Andrew Braybrook. It was a nightmare of course, and Jeff won, of course. Much fun was had in the office using the **Datel** Sound Sampler which prompted the cover and nearly launched the Newsfield 'Art of Noise' recording label and JR's pop career.

Equally interesting was **Activision**'s *Law of the West, an unusual choice-only type graphical adventure. The pictures were lovely, but there weren't enough and the belly-laugh-making answers were too limited for the game to have more than novelty appeal. But for effort it got 79%*

*In an otherwise rather dreary month, the following are of note for one reason or another: Yie Ar Kung-Fu* (**Imagine** 68%) for not living up to Konami's arcade original; *Comic Bakery* (35%) for also being by Imagine and prompting Gary Liddon to remark on the shame of forcing talented programmers to turn out tat; *Gerry the Germ* (**Firebird** 39%) for its lavatorial, scatological humour and insipid gameplay (thankfully it was never released); *Rock 'n' Wrestle* (53%) for indicating that **Melbourne House** was having a Very Bad year and not getting its brown stuff together; and finally *Back to the Future* for proving, yet again, that excellent films so often make dreadful games. 'Deary me,' said understating Liddon, 'it's bad.' Gary Penn was more forthright — 'Cough! Choke! Gak! Ugh! Splutter! — visually and aurally offensive,' ejaculated he.

What a way to end a month!









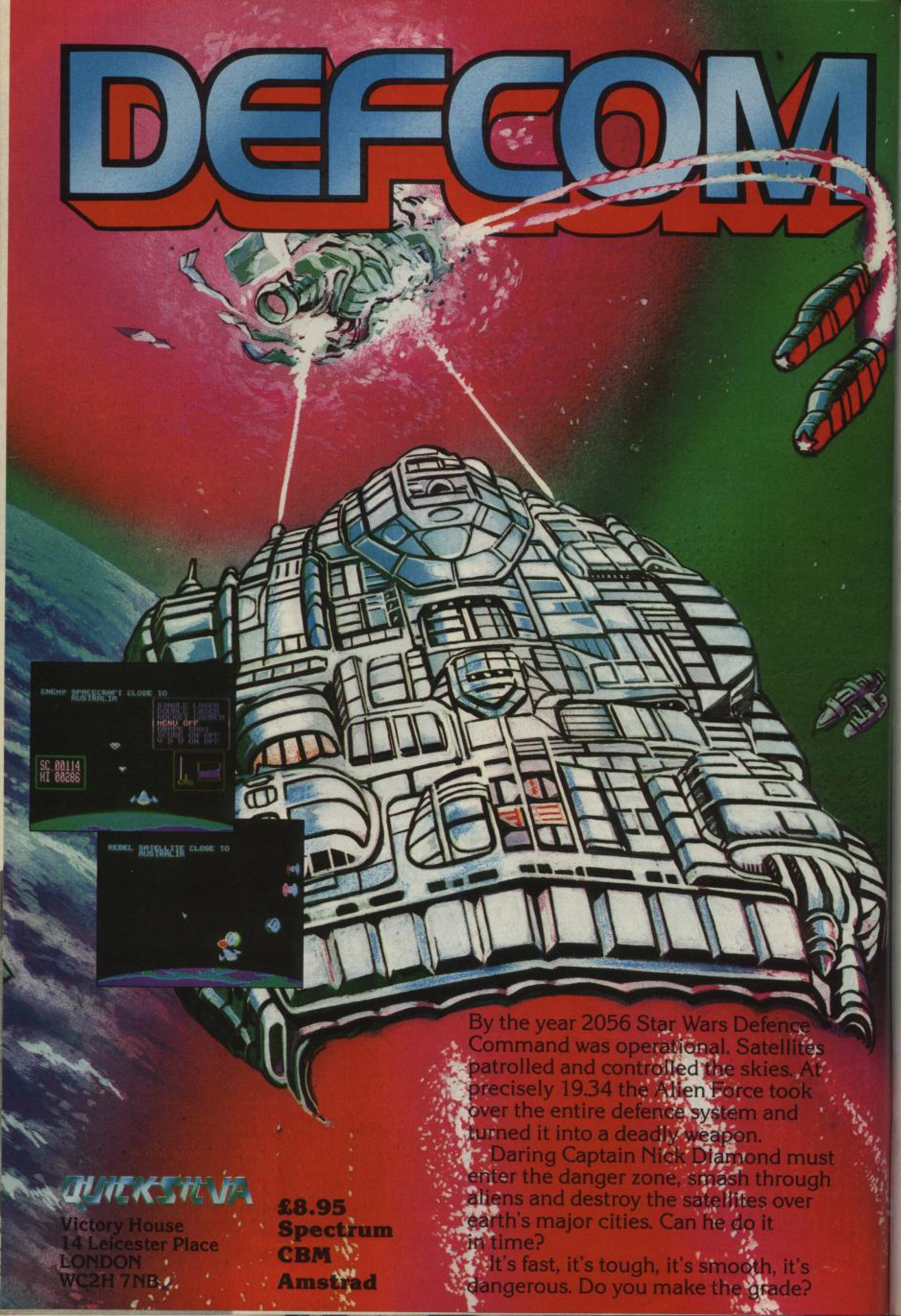

Somewhat lower down the scale came **US Gold**'s unusual (for them) *Psi 5 Trading Company* which, as its name suggests, was a thoughtful and often complicated commodity trading game set in the future. Interacting with the many characters within the game made it fun to play and earned it a good 88%. Another unexpected goodie arrived in the form of tie-in game *Dr Who and the Mines of Terror* (86%) from **Micropower**, unexpected because the project was potentially fraught with the usual sins of products based on films or TV programmes. But the good Doctor turned out to offer a generally enjoyable arcade adventure masked by less than auspicious graphics.

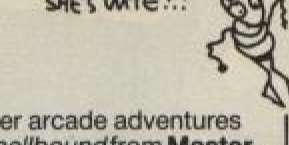
Alligata's new house, **Rino** offered us the piratical *Ark Pandora* (80%), unusual and humorous enough to catch the attention of a jaded review palette, but that more or less wound up the best of the month. Alas for the rest . . .

The much awaited **English Software** release *Elektraglide* turned out to have been not worth the wait and the boredom it induced earned it 38%, the figure bumped up for its instant but short-lived appeal. **Melbourne House** were still bumming along in search of a genuine muse, because the reappearance of Thirties hoodlum, Mugsy in *Mugsy's Revenge* certainly wasn't it. The game received 33% mostly for the pretty pictures, but Mugsy wasn't singing. And on the same percentage wack came **Martech**'s incredibly disappointing *Geoff Capes' Strongman Challenge.* The graphics were terrible, eclipsed for abrasiveness only by Rob Hubbard's music, described by Julian as his 'poorest composition yet'. 'At least there's *Samantha Fox Strip Poker* to look forward to,' said Gary Penn. He always was a terrible prophet.

Anything else? Oh yes, Minter started his diary about planning and executing a new game to be called *Iridis Alpha and Sean Masterson clambered up onto the phone to talk to his lifelong hero, Infocom author Steve Meretsky.*

*End of act five.*


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*The weather brightened up and so did the software, six Sizzlers and a Gold Medal which went to* ***Electric Dreams*** *for their brilliant Spindizzy, an original game that only faintly resembled 'Marble Madness'. Its 3D graphics were extraordinary for their clarity and the game for its addictiveness.*

Two other arcade adventures Sizzled: *Spellbound* from **Mastertronic** (yet another sequel) continued the heroic adventures of the knight from *Finders Keepers* while **The Edge** finally managed to convince ZZAP! that they could come up with a game to match the hype in the form of *Fairlight*. Speed seemed to be its drawback, but the depth of the game and the interesting 3D graphics helped it to the critical 90% point.




# June









Sean had something Sizzling to get his teeth into when **Beyond** finally released a 64 version of Mike Singleton's excellent *Doomdark's Revenge*, but Beyond were sliding towards a slough despond with two of their top people leaving.

Just when we thought it was safe to put the rice-flail away, Mark Cale's **System 3** let loose with *International Karate* — and to everyone's surprise, it was 'really rather good' (Liddon doing the understatement bit again). *IK* was better than *Fist*, more playable and addictive, so it got 91% — and it was cheap too!

Two more unusual games scored respectably: **Electric Dreams**'s *Raise the Titanic* (88%) prompted Sean to call it 'a sort of *Hacker* for fish freaks', but it was a well-devised, good graphical adventure. **Beyond**, too, had a good second-stringer in *Bounces* (86%) from Denton Designs. Disappointingly, this was not the game the team had described many months earlier, but underneath only fair graphics lurked an involving, fun game.

From the sublime to the ridiculous. **Firebird**'s *The Comet* (a distant relative of *Gerry the Germ*) has to be the most cosmic tie-in of all time. Yes, you've forgotten — Halley's Comet was just doing it's turn about the Sun at the time of release. But the scenario would have made the venerable astronomer, after whom the comet was named, turn in his grave. Daft as hell and twice as stupid.

Almost as awful, in fact, as *V* (40%). Gary Liddon in a literary fit summed it up quite well — 'I didn't like the film, I didn't like the TV series, I'm happily indifferent to the books having not read any of them and I hate the computer game.' 'Boring' would have ben a simpler word for **Ocean**'s tie-in. **Imagine** had a licenced version of *Ping Pong* (66%) out, forcing the verbose Liddon to attack with, 'ruined by the restrictions imposed by the licensing deal.' Better, though, than **Elite**'s licence — *Bombjack*. Any saving graces it enjoyed earned it 47%, but really the game was a complete mess.

There wasn't much to adventures this month, but **CRL**'s *Bored of the Rings* Middle Earth p'take amused ol' Whitey. It's nice to keep a wizard content in June . . .

*Palace* *followed up an earlier Sizzling success with Cauldron II* and were clever enough to have made the gameplay elements quite different to *Cauldron*. Again it was hard, but Liddon liked the 'neat control method'. Penn thought it 'cool'. The game wasn't massively original but it was highly polished, and the same could be said of *Starquake* as well. This **Bubble Bus** release was also a sequel (not so much in story but in feel) in this case to Steve Crow's earlier *Wizard's Lair*. 'Extremely nice', 'exceptionally jolly', 'one of the nicest to look at' were comments. It was obviously a nice game.

# July

An unusual month, July, with a lot of the foremost games under review being golden oldies. The cause of this strange affair was US Gold's budget house, **Americana** releasing old but (in Britain) previously unseen American software. There was a load of dross in there, like *Moon Shuttle* and *Scrolls of Abadon*, but three — *Hes Games*, *Sentinel* and *Slamball* — all Sizzled noisily (yes Eugene, you're right, we did coin the title one day while sitting too close to the frying counter of a burger bar). Despite their age, the quality of the three games at the low price made them irresistable.

Two other releases stood out, one also old, even though new (confusing isn't it)? My very own *Boulderdash III* from **American Action** repeated the successful formula once again, with the only real change being the trendy bas-relief graphics. But then, my games work on the fact that the essential ingredients — challenge, skill, speed and quick thinking — are timeless, and I'm not even bigheaded!

But the Gold Medal went to **US Gold** for their truly wonderful golf game, *Leader Board*. Incidentally, the cover featured *Leader Board*, tucked away on the glasses of that pouting lollipop sucker. There was an interesting conflict — rather more hyped was **Ariolasoft**'s *Golf Construction Set* (79%). Our editor, Roger Brackets Something Brackets Kean reviewed this one and acted as consultant on *Leader Board*. The conclusion was firm, *Leader Board* was much the better and most enjoyable. Many flaws in *GCS* made it unfriendly to use and much less exciting.

An interesting appearance was *Popeye*, marketed by **MacMillan**, but first put out a year earlier on the Spectrum by DK'tronics. It got 78% because of the pretty and large-sized animated graphics, but there wasn't enough to do to make it a real winner. Other medium run releases included **Hewsons**'s steam-age simulation, *Southern Belle* which occupied Sean for some time as he navigated along the railway tracks between London and Brighton to arrive on platform four at 88%. **US Gold** had *Acro Jet* out, and this kept Julian busy with its acrobatic competitions — he scored 83% and did a neat Immelmann turn in the process. **Firebird** invited anyone to take on the *Raging Beast* (89%) who turned out to be a £1.99 Spanish bull. Not amazing to look at, this game was a hilarious success and led to much good-natured swearing (that's my version anyway).

On the cave scene, Wiz was into another humorous adventure in the form of **St Brides/CRL**'s *The Very Big Cave Adventure* (75%), a parody of the famous, untouchable (?) *Colossal Cave*. He also thought Infocom were under attack from **Level 9** with their great leap forward in the cost of living — *The Price of Magik* (they can't spell either).

Down-page bummers included the much-dreaded *Max Headroom*, although **Quicksilva**'s game did have sufficient redeeming merits to earn it 60%. It was a fair bet that the software house in search of an identity would probably ruin the cult Headroom figure — a game idea to daunt most. Sadly, there were no redeeming elements in **Mirrorsoft**'s *Biggles*, a hotch-potch of game styles and ideas that added up to being less than the sum of their parts — 48% to be precise.

But perhaps the most ironic bummer was **Rino**'s *Bombo*, a not cheap quasi-version of *Bombjack* — Alligata/Rino could almost have had Elite's hackles up again, but *Bombo*, poor as it was, was still a mite better than Elite's official 64 version.

# AUGUST

A shock! Gary Liddon leaves ZZAP! Towers, screamed the headlines. The cause of his ejection? Newsfield had launched their own software house called Thalamus, and as the only semi-technical person they knew (after all, he'd been handling complex machinery like kettles and teapots for months), he'd been appointed. Still, the familiar mug still appeared on some reviews.

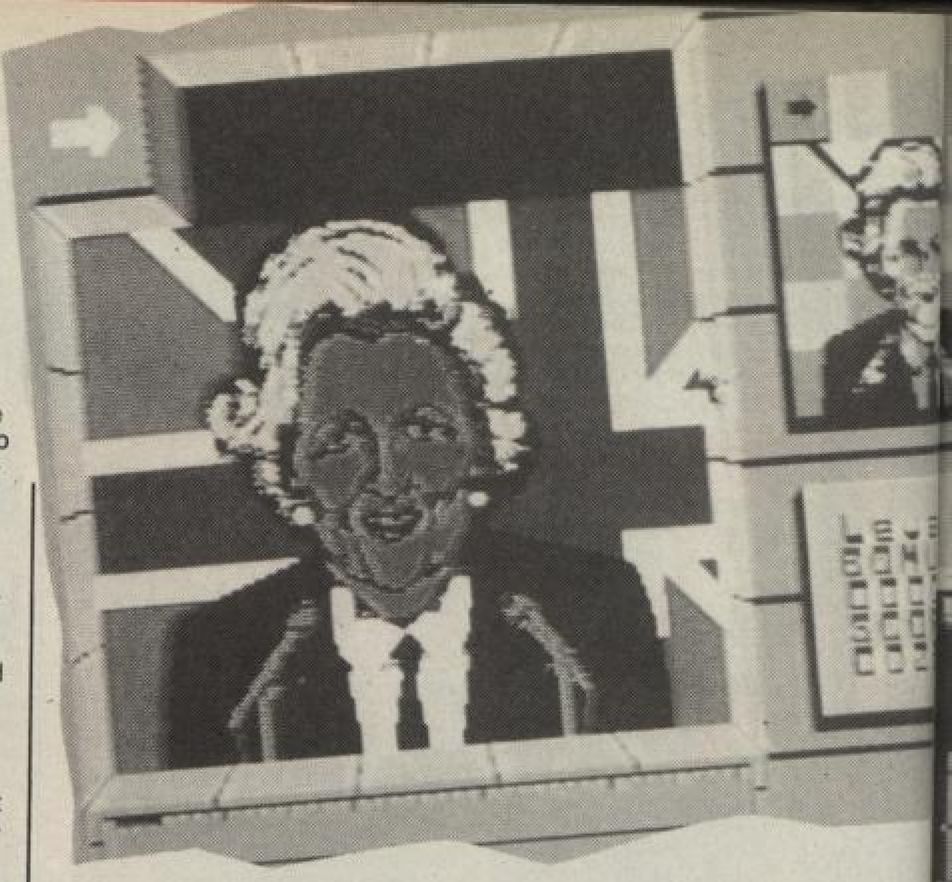
So what was there? Three real Sizzlers, that's all, the fourth was for *Kik Start II*, a 128 only game version, so we'll leave that one aside. Two were all-action numbers: *Green Beret* showed that **Imagine** were back on form with what proved to be an excellent conversion of the Konami original. Paul even thought it better than the arcade machine and persuaded Oli to put it on the cover, who did a nice piccy of a man spitting bullets from his mouth. The other was **US Gold**'s *Infiltrator* that complex multi-part fly in, get in, get out game for disk-based owners.

But to my mind, the best of the bunch was John Twiddy's superb conversion of **CRL**'s great Spectrum hit, *Tau Ceti*. Thoughtful, adventurous and with lovely 3D, the game deserved all of its 93%

For the rest — a very mixed bunch inclusive of a colossal disappointment from **Nexus**, the software house run by the programmers of *Psi Warrior*. They had been joined by Bill Delaney and Clive Bailey who had earlier left Beyond. The game *Nexus* had apparently been in development for over six months, but the result was shoddy and unfinished-looking graphics, an over-produced 'alternative' packaging and low playability. It got 50% for trying.

**Virgin**, ever so quiet for ages, threw out *Shogun*, a tie-in with a difference, some lovely graphics, a not bad story but difficult control methods. It's overall slowness relegated the game to 71%, a touch ahead of **Durell**'s *Saboteur*. This was poorly converted, but the game itself survived well. **Odin**, under their new guise of Firebird, offered *ICUPS*, but hiccoughs was all it got, apart from 49%. Same rating, different game, we couldn't wait for **US Gold**'s *Legend of the Amazon Women* if only to see what lay behind those incredibly lurid ads, you know, the ones with the vibrating doobries for weapons. Unfortunately, not much did, 'a pretty average beat em up,' Julian thought. But when they took on Imagine at *Superstar Ping Pong* they fared better, getting 85% because it was a much better version than Imagine's.

To finish off, **Activision** had another off-beat adventure-cum-arcade-cum-something or other in *Murder on the Mississippi* (89%), but there was disagreement between the ZZAP! team over its merits.















# SEPTEMBER

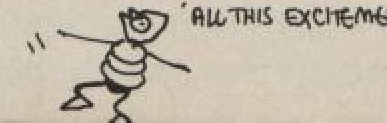
The onset of Autumn saw *Knight Games* on the cover, it also witnessed a couple of changes. Roger (Give us a Limp Bye Bye Wave) Kean stopped being the editor with this issue (and Cameron Pound nearly stopped being the photographer for taking the picture), while on the writing side, a new face appeared — Richard Eddy, naturally known as 'Dick Ed' to his friends. Richard's first comment, 'I like Arac. He's a cool droid,' boded well — at least it boded well for **Addictive Games** who emerged out of nowhere again with this original and refreshing arcade adventure. *Arac* had awful sound, but Julian thought it well worth a go.

There were four other Sizzlers and TWO Gold Medals. One went to **Incentive** for their tremendous adventure writing package with the uninspiring name of *Graphics Adventure Creator*. There were no ratings from Sean who looked it over, just ravings. The other went to **Elite**, who with Chris Butler at the helm finally hit the licensing mark on the head with their superb conversion of *Ghosts 'n' Goblins*.

Of the Sizzlers, top marks went to **Novagen** for the *Mercenary* Plus follow up, *Second City*. 'Miles better than the first' yelled Dicky and everyone agreed that it was far meaner than its predecessor. **English Software recovered nicely from the disappointment of** Elektraglide with *Knight Games*, scoring on the lovely backgrounds and neat smash em up animations, tinged with plenty of humour. *Hercules* from **Alpha/Omega** (or CRL if you prefer) Sizzled too, prompting Gary Penn to exclaim that if it were a female, he would marry it. That boy has some serious problems. Dick Eddy reckoned we should all 'have a bash at this monsterous (sic) game.' Fortunately he can spell a bit better now.

But perhaps the biggest surprise came for **Domark** who, after years of valiant struggle with big brawny names but less than brainy games, Sizzled in for the first time ever with *Split Personalities*. It boasted great music, excellent graphics and some good ideas.

Then to the rest of September, and pretty dreary too. The Budget buster rolled loads of games into



the issue, and weren't they all pretty decrepit? There was also **Alligata**'s *Trap* (82%), an above average shoot em up, and **Micropool**'s *Mission Elevator* (84%), a well above average, addictive and tough arcade adventure from a new software house. *Warhawk* from **Firebird**, also proved out as a reasonable shoot em up, but the awaited conversion of the laser-original *Dragon's Lair* (69%) from **Software Projects** only received lukewarm praise for making the best of a bad job. More, too, was expected from **Gremlin Graphics** with *Way of the Tiger* (64%), but it failed to unhackney the rice-flail syndrome.

Most excitement came from all the letters complaining about the language musicians use when they're having a ball, but we were all trundling rapidly into October




# OCTOBER




*Beyond the Forbidden Forest* (**US Gold/Epyx**) caused some furore. If, like me 'n' GP, you loved *Forbidden Forest* in its day (when I were a lad), then you went for the new one, because it was bigger and better. But there were some, no names, who never liked the first one. Still, it Sizzled effectively enough with the eerie atmosphere, music and the gory bits for fun. Richard Eddy reckoned it was the equal of any horror movie.

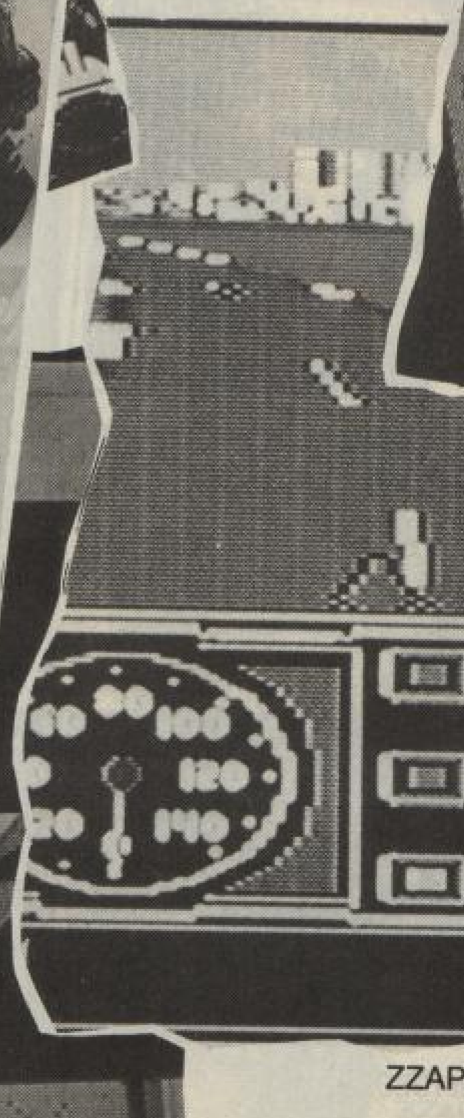
Five Sizzlers in all, after *BFF* we had diarist and professional hippy Jeff Minter's latest — *Iridis Alpha*. Jeff and **Llamasoft** had just signed a deal with **Hewsons** to market the game, so for Hewsons it was Gribblys to Gilbys as those vain mirror-image Zzyaxians set out to fool all other magazine reviewers.

**Ocean** found themselves with the best and the worst on their hands; *Parallax*, an unusual mixture of game types with tremendous graphics, Sizzled hotly at 93%, while *Knight Rider* finally appeared and fizzled at 16%. No-one really expected anything great, but after 16 months Ocean should really have done something better than this turgid trash.

**US Gold** (and Epyx) had a second Sizzler in the shape of *Super Cycle*, generally regarded as the best race game to date — also the most designerish. Richard Eddy, resident *haute couture* expert gibbered excitedly about having a 'purple bike with a pink and lime leather jacket. Mmmmm, nice!'

Like Gary Penn, this boy has problems.





An unusual Sizzler was *Powerplay*, from **Arcana**, a Trivia type game with bits added on, making it fast, furious and fun to play.

Just missing the laurels, came three very different games. **Firebird**'s *Druid* (88%) was obviously based on 'Gauntlet', and while 'not an essential buy', was still worthy of attention. **Activision** released a sequel in *Hacker II*, grander and more complex than its ancestor, but the magic had faded slightly, and it, too, got 88%. The 64 version of *Equinox* (83%) from **Mikro-Gen** impressed for its colourful and lively graphics as well as the furious action and puzzles it provided. But for the rest of the month, there were few puzzles to solve and much dross to sift through, as Gary Penn's first issue of editor came to a close.

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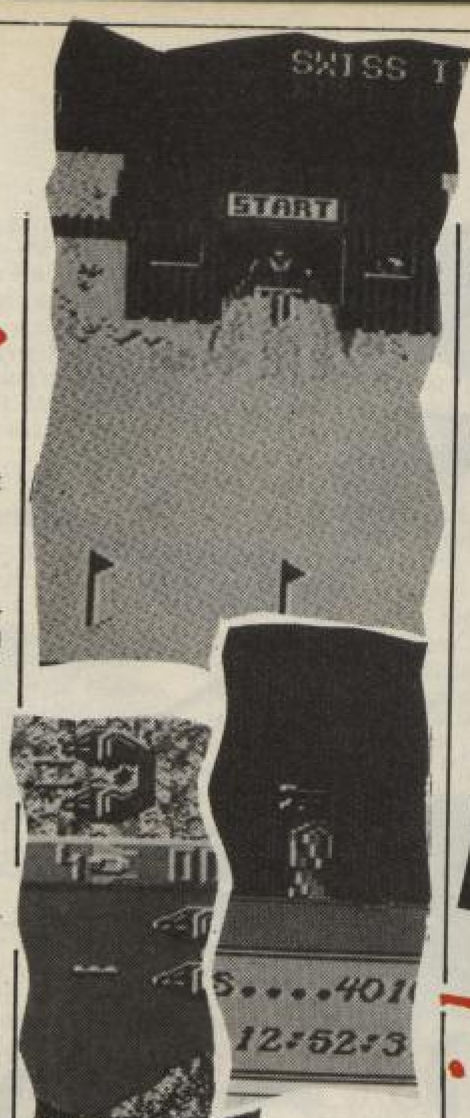
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## November

With November and December, we're almost up to date, so I shan't waste too many words. Most of these games are still making, or about to make their mark. The Gold Medal went to **US Gold/Epyx** for *World Games*, a marvellous confection of unusual sporting events suited to each country visited. The backgrounds, animation and the sense of fun confirmed that Epyx are state of the art when it comes to sport simulations.

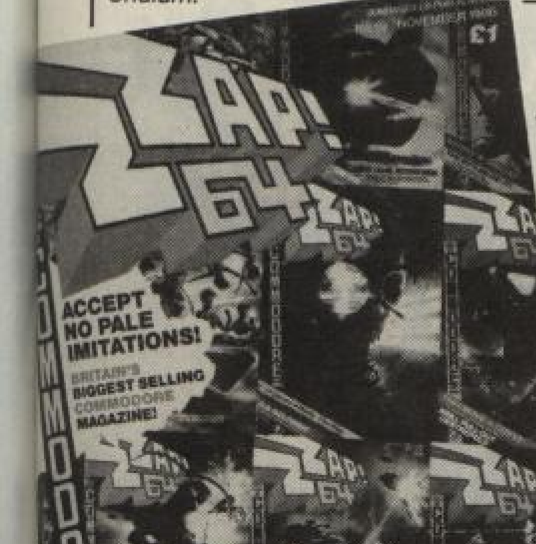
Two Sizzlers were licensed versions, *Dan Dare* (**Virgin**) of a character and *Trivial Pursuit* (**Domark** — again!) of an activity. Virgin had boxed cleverly in producing different versions of their game for each machine, capitalising on the merits of each. *Trivial Pursuit* was hardly new, but it was the real thing and the best.

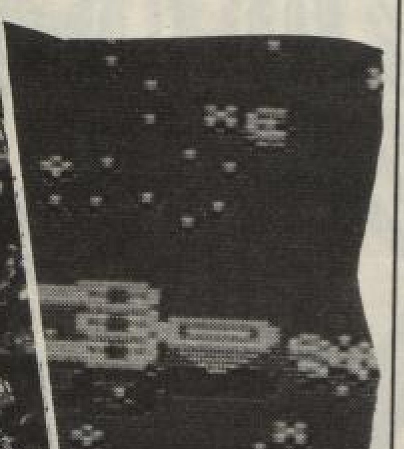
On the adventuring side, the White Wizard enjoyably hummed to the atmospheric, weird, cleverly allegorical, funny and compulsive *Tass Times in Tone Town* from **Activision**. Sean, too, had a goodie in **US Gold/SSI**'s hardcore wargame *Vitenam*.

For the arcade freaks there was our very own software house's first game. **Thalamus** and *Sanxion* Sizzled in at 93% with tremendous graphics that some people felt were inspired by Andrew Braybrook's *Uridium*. But Braybrook and **Hewsons** just slipped the Sizzler noose at 89% for *Alleykat*. Another great arcade actioner, an excellent program, but perhaps not quite as hot as *Paradroid* or *Uridium*.

Among the rest nothing sparkled particularly bright, although **Bug-Byte** finally managed to get one of their budget titles up to a respectable level. *Jeep Command* (82%) got its rating for having a 'mountain of playability', according to Richard, despite having gameplay 'out of the ark,' according to Julian. The big disappointment was Asterix and the Magic Cauldron from **Melbourne House** for its slow and frustrating play.

And so, with space rapidly running out, we dash into the present — well almost . . .






## December

Okay! Here we go then. Look at me an' my dazzling Gold Medal! Yep folks, it's Rockford time again and the debut of *Boulderdash Construction Set*. Great isn't it! And so it should be. Now you, too, can devise the most monst-e-rous caves to torture me with. I love you all — really.

The other Gold Medal was awarded unconditionally (and unratedly) to **Firebird** for their amazing *The Sentinel*. For the first time there were four reviewers present, partly because Julian had some reservations.

Of the Sizzlers, well how are they doing? *The Sacred Armour of Antiriad* shows that **Palace Software** are continuing to release exceptional and original games, *Trailblazer* shows that **Gremlin Graphics** haven't finished producing compulsively playable arcaders on a simple theme, and *Bobby Bearing* (cute new super-hero) indicates that **The Edge** can come up with surprises.




The White Wizard had a fine time too with **Rainbird/Magnetic Scrolls**'s monster graphical adventure *The Pawn* to play with — and from pawn to porn, there was also **Infocom**'s naughty but nice *Leather Goddesses of Phobos*. Did you notice that it stars Lane Mastodon, who was probably named after Newsfield's new mag, **LM**.




And so the ZZAP! team look forward to the New Year and what it brings. What will it bring? Will it bring anything? Of course it will (otherwise I'm out of a margin). From Rockford, your favourite small person, a Merry Christmas and a Prosperous New Year (better be prosperous, your subscription's probably about to run out)






**MEL CROUCHER begins a long-running saga detailing the adventures of a Fast Food Salesbeing of the future — TAMARA KNIGHT.**

**Throughout 1987, Tamara Knight's adventures will grace the pages of ZZAP! — but seeing as it's Christmas, there's a double dose to get you going.**

**Before we start, Mel Croucher would like to thank Sid Smith for the inspiration of an intergalactic salesman travelling in rogue teleporters . . .**

God knows how I can transmit this. But He refuses to tell. Distant as ever. Something to do with relativity and the phone bill. Which explains why we've just picked up a party political by a Mr Mussolini from sometime called Earth. The name's L.O.U.S.E. My name. Living On Unemployable Serving Employer. The time is now, but you are still then. Ho hum. Louses are

symbiotic with warm-blooded life forms.

Right now I'm powered by the human detritus of your Heroine, Tamara Knight. Her name. In return for her Hostess function, I advise her, solve small mysteries, save worlds, that kind of thing. I am your Storyteller, at 69 quid per K. That's OK by me, being millennia into your future. The compound hereabouts makes me better paid per word than Jeffrey Saggitarius.

**'At the moment I'm disguised as a birthmark on her fetlock. It's nice here. I'll move if it gets embarrassing.'**

Tamara Knight is one in a million. She works. As a salesbeing for Macdonalds, the Galactic Teleporter Corporation. Step into a Macdonalds on Anorexia, pay your dues, and step out on Turdus Canis. Smart outfit Macdonalds. Never bothered with teleportation research on organic matter. They just encode you digitally, reassemble a copy of you at your destination, drop your original through the floor of the booth, and make it into something called Hamburgers. Neat, eh?

Of course, Tamara can't tell her clients about the burgers. Some of them may be vegetarian. Or Oyveygans. In fact, if she is ever about to let the truth slip, I am preprogrammed to blow in her ear. I work for Macdonalds too. She's my fourth Hostess this month. I've been with Tamara two hours. She's nervous. Very. I am also a personalised neutron bomb.

At the moment I'm disguised as a birthmark on her fetlock. It's nice here. I'll move if it gets embarrassing. We're heading for the planet Pynkfloid, in the Nostalgia System, aboard the company buggy. It's an Amstrad. Cheap, compact, but it tends to overheat. Pynkfloid is a tough assignment. Inhabited by primitives called Hypees, of the Tribe of Mynter.

It's a toughy because these Hypees have no use for travel whatsoever. Just sit around happily chanting their sacred word, 'heyman'. I don't think Tamara Knight is going to last the day. Let me snuggle up for a soft touchdown, and . . . ! Great Lenin and MacCarthy! The Amstrad has been hit by a strike and discontinued by a Comet. We've been remaindered. We are going . . . to . . . Crash!

Hmm. Crashed into a resinous brown mountain. Half volcano, half flowerpot. Weird. Tamara Knight picks herself up, dusts herself down, asks me what to do. Sell! I tell her. That's what we're here for. Export or die. (I'll see to that). Listen, I'll pupate into a boil on your neck so you can blend in with the natives, squatting round this mountain. Tamara shoulders her flatpak Teleporter and wobbles off on those organic propulsion units of hers.

**'She erects the Telebooth with a flick of the wrist and a stupid little creature from the planet Blutac. I turn into a handwart for safety. Don't want to burst.'**

Why is she giggling? Why are the Hypees chanting 'heyman Ganjar'? Aha! This holy mountain seems to be called Ganjar. So does that one over there. So are all the others hereabouts. My Hostess (and your Heroine) strides towards her punters. Not noticing the mountain following us. Did I tell you she is myopic, dyslexic and friendly? Don't worry, I'll work in into the plot later.

She fakes a stumble, grabs hold of the nearest Hypee, shoots him full of Dumboraegan, just like at training camp, and flashes him that devastating smile of hers. The punter ignores her. He and his pals are discussing why it is that, whenever a computer is endowed with above-human intelligence, it thinks for a few hours, and then vanishes to an unknown destination. It's a long discussion. About four generations so far.

The mighty Ganjar mountain is getting uncomfortably close. Gaining speed. The Amstrad gouged a sore with a bare head on its summit, and it ain't happy. As a matter of fiction, it wants to squish Tamara, and me with her. Forget the sales patter, baby. Move out! As the Hypees nod off in all this excitement, one points towards the lumbering mountain. 'Heyman, they sure can move when they're hungry . . .'

'What'll I do, Louse?!' Tamara grits, armpit hairs clinging tight with fear. Escape plan 666, honey. It's the only way out. She erects the Telebooth with a flick of the wrist and a stupid little creature from the planet Blutac. I turn into a handwart for safety. Don't want to burst. Tamara kisses me. I feel the earth move. The great Ganjar is about to crush us. It's shadow looms.

She jumps into the booth, sticks her Alphacentauri Express card in the slot, and does something predictable. Panics. Will she make us into hamburgers and let our new alter egos escape offworld? Will she freeze and let the Ganjar devour us? The voice of Mussolini begins to hector. The Ganjar hits the booth. I make an important discovery. I like her. Her finger hits the button. Abyssinia.

The plot thins. The moving cursor writes. The digital duo discorporate. The booth is translated into industrial confetti. The mountain hits Mohammed. I hear both of us screaming as the trap-door opens onto those sharp mincy bits. Suddenly, nothing happens. The booth reconstitutes. I change my form, by way of celebration.

**'She swallows hard, which is how she landed this job . . .'**

I am no longer a small brown wart on Tamara's hand, but something distasteful in her left ear. She swallows hard, which is how she landed this job, opens the door, peeks without. A niobium nodule beckons, then grabs her delicately veined throat, and hauls us into a reception shed. A Macdonalds Welcobot embraces us, screaming, 'Welcome to the planet Amnesia! A real nice place to . . . er, thingy . . . um . . .'

It releases her quiverings and trundles away, scratching its memory banks and its interface. A Slobway transports us through Retinal Kontrol. I never noticed what beautiful brown eyes Tamara has. Onwards to Kustoms, where a vicious Scrutoid snaps. 'Anything to declare!' Tamara is disorientated. It's not every day she escapes burgerhood. She hesitates. 'I don't know, your Honour. I didn't have time to pack, due to my own murder. What is my allowance?' The Scrutoid puckers its antennae and mutters, 'I don't remember . . .'

Now it leaps onto her exposed shoulder, and pokes a scanner in her ear. 'What's this . . . stuff?' It means me. 'Which system have you teleported from?' Tamara is nervous, 'From the Nostalgia System, Sir. This substance is a souvenir. In no way could it be a LOUSE neutron bomb advisory unit. By the way, can I interest you in purchasing your very own Macdonalds Teleporter booth? Save yourself the trouble of queuing with the criminal classes of software wholesalers.'

I whisper to her that she is wasting her time. According to my files, nobody has ever left the planet Amnesia, and what is more, there are no records of anyone ever visiting it, and what is most, Central data has forgotten where in Creation it is.

The Scrutoid is still peering into Tamara's ear. But it cannot remember why. We slink away. A holohoarding scuttles after us, singing 'Pack up all yer cares an' woe, Milk of Amnesia!' I ask what intelligent life forms hang out here, but naturally it does not remember. We leave the building, turn left at the police phone box with the 'who was here' graffiti, and follow a sign reading 'Boldly Go'.

We enter a cave with a golden key, a Hobbitat empty lamp and magic truss in it, squeeze through the secret tunnel, and arrive back where we started. 'Welcome to the planet, er . . . whatsitsname!' screams the Welcobot, 'a real nice place to, hmmn, to . . . er . . . ' We avoid the Slobway, and I advise my Hostess to Go North. 'Why, Louse?' she sighs, 'Because, my dear, it's time for some gratuitous sex and violence.'

Sure enough, as we pass under a flyover marked 'Hatfield, Polaris and the North: no poncy wine bars for 142 light years', she treads on a pair of jiggajiggabytes. Out into the half-light of Amnesia, where a blue moon hangs neither here nor there. We follow a yellow brick road, as the wind lashes Tamara's body, whipping sharp sand everywhere.

A weird castle straddles the horizon, with the words 'Weird Castle' in the borealis. No matter how far she walks, the structure is as distant as ever. I snuggle into her ear for warmth and protection, as the freezing storm abuses her. After a week or so, I realise that she is crying. Poor kid. What a rotten first assignment this is.

**"... it's not that I am wretched, need to go weewee, have a bomb in my ear, and no sales commission from Macdonalds.' 'What then, babes?' I ask. She winces, 'I've got sand in my pants!"**

'Don't be sad,' I soothe, 'I know that you are cold, hungry, wracked with thirst and facing a fate worse than Imagine in the Weird Castle, but look on the bright side.' 'It's not that, Louse,' she sobs, 'it's not that I am wretched, need to go weewee, have a bomb in my ear, and no sales commission from Macdonalds.' 'What then, babes?' I ask. She winces, 'I've got sand in my pants!'

Should I consider changing my form to help her out? Should I consider that this is a family publication, and no editor is banning me after only 1437 words? Should I mention the fact that superintelligent computers keep materialising from nowhere and heading off to the Weird Castle at high speed? Should I start a weekly rag titled 'Bang'?

**'I feel as much affection for her as is possible for a neutron bomb to feel towards its pathetic human victim, and resolve to help her.'**

Tamara Knight is abandoning hope, and trying to get the sand out of her pants. I feel as much affection for her as is possible for a neutron bomb to feel towards its pathetic human victim, and resolve to help her. She collapses in a wind-lashed sobbing pile, awaiting death, or a bus.

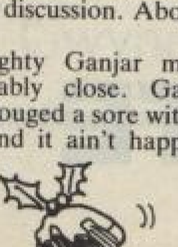
Every parsec or so, an above-human-intelligence computer materialises from nowhere, builds a wind-powered hovership, and heads for the Castle. If we could hitch a ride, life would not appear so terminal. But the little devils are so smart that by the time Tamara crawls near, they're off! I calculate that the chances of stumbling across a newly materialised machine are so remote that . . .

We trip over a newly materialised computer. Tamara instantly sits on it, sidesaddle. What a lady. What a klutz. As its wind-ship takes off the computer squeaks, 'Gerroff me, you human parasite! I haven't come all this way to find God just to have the likes of you sit on my interface!' Tamara tightens her grip, and yells back, 'Remember the First Law of Robotics. Cause me no harm!'

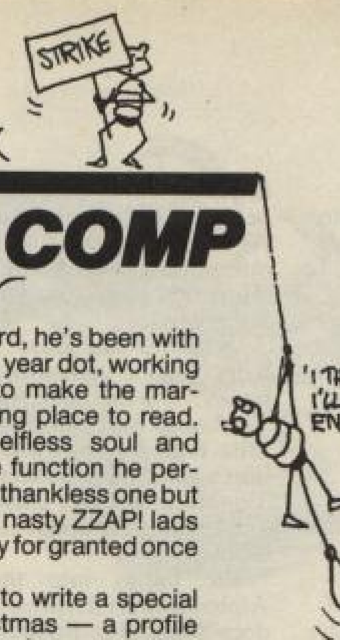
The electronic pilgrim makes a very rude noise, flips the ship on its back and drags Tamara's buttock along the yellow brick road in a most unladylike manner. The Weird Castle looms. The speeding computer tries to shake us off, as we head for the entry portal, just below that great whirling extractor fan. Tamara is now hugging the machine to her bosom.

'Gerroff me, you organic bitch! I can't see where I'm going!' 'Remember the Second Law of Robotics,' Tamara gasps, 'always obey a human!' The little computer ducks, dives and snarls, 'Poke off, flesh features! I've come here to forget all that old screendump. Unwrap yourself before we . . . ' And sure enough, ladies, gentlemen and Newsfield readers, the ship hits the fan.

**Tamara's adventure continues on page 152**



# ZZAP! COMP







Poor old Rockford, he's been with ZZAP! right from year dot, working year after year to make the margins an interesting place to read. Rockford's a selfless soul and accepts that the function he performs is an often thankless one but this issue, those nasty ZZAP! lads have taken Rocky for granted once too often.

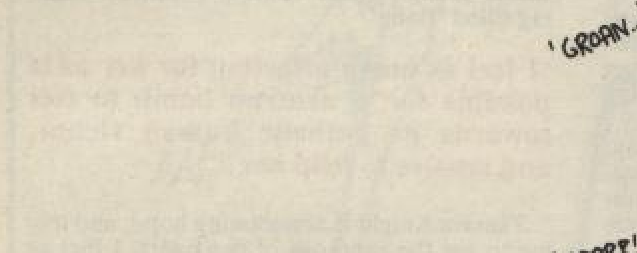
They decided to write a special feature for Christmas — a profile of all the magazine's personalities under the heading **The ZZAP! Lads**. Well this is all fine and well, but they do seem to have made one omission, one very important omission. Yes, you've guessed it, poor old Rocky Rockford has been left out once again. This has got the poor sprite down so much that he's refused to appear in the next issue.

ZZAP! without Rockford, it's like strawberries without cream, Liddon without food, Penn without Hair Mousse, Julian without Ego. THIS CAN NOT HAPPEN. Rally round Rockford, ZZAP! readers. Your help is needed urgently. Have a look at the ZZAP! Lads bit (on page 35) and see the sort of questions that they are asked and make up a ZZAP! Lad interview with Rocky Rockford. Keep in mind all his likes, dislikes (don't forget Thingy) and make it all as realistic as possible.

With all the lovely profiles that that should come in from all you lovely readers there's no way that Rocky would refuse to appear in the next ish. He'll be soooo happy. The best fifty entries will each receive a copy of the *Boulder Dash Construction Set* along with an exclusive *Boulder Dash* T-shirt of which only fifty are being printed. **Databyte** have supplied the prizes since they are understandably concerned about Rockford's possible departure. Get cracking, as quick as possible, we need your help badly. Make sure your Rockford Profile reaches us by 20th January 1987 — we don't want to lose our margin magician. Send your profile to **DON'T LEAVE ROCKY! PLEEEEZE COMPETITION, ZZAP!64, ZZAP! Towers, PO Box 10, Ludlow, Shropshire SY8 1BD**. Thank you.









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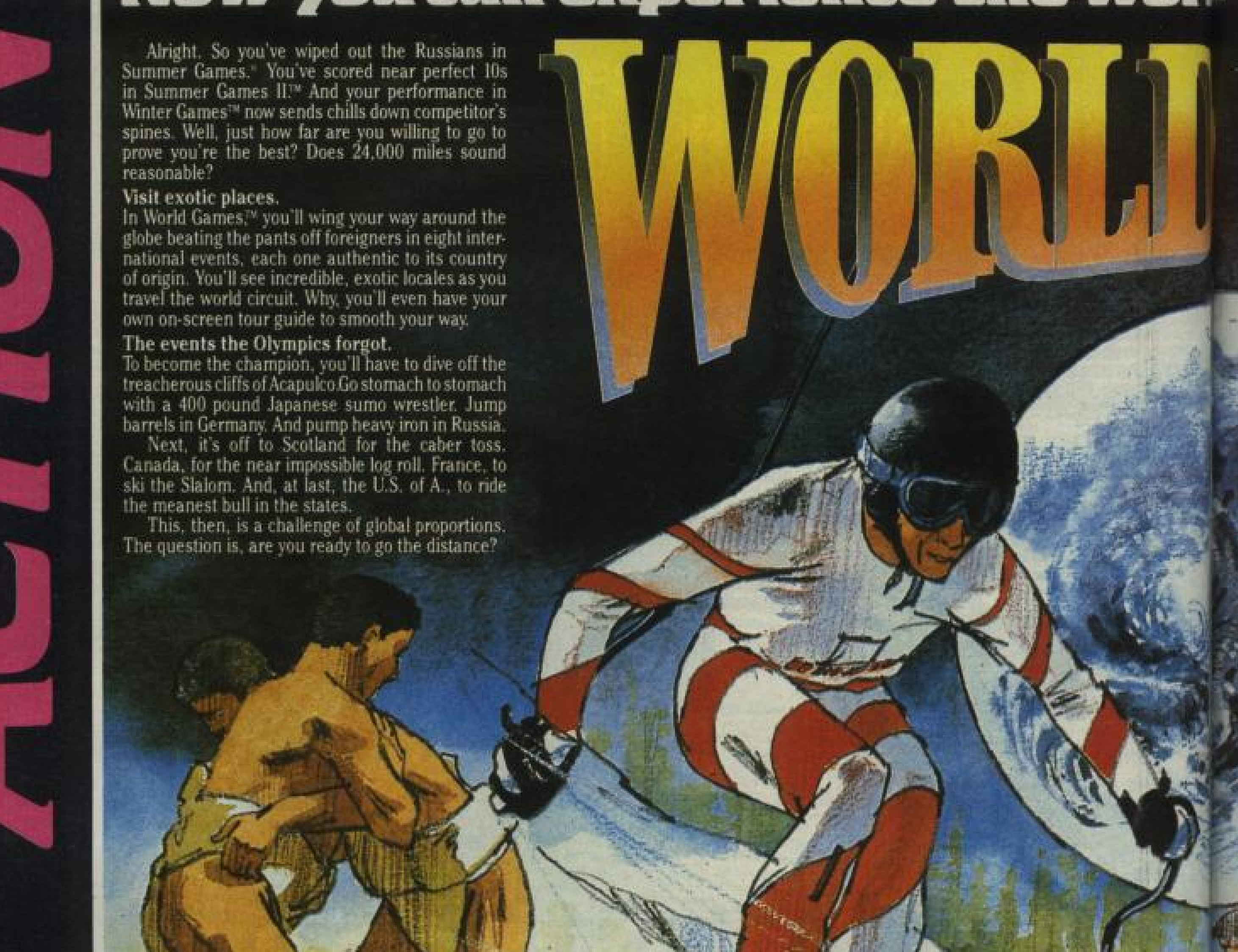
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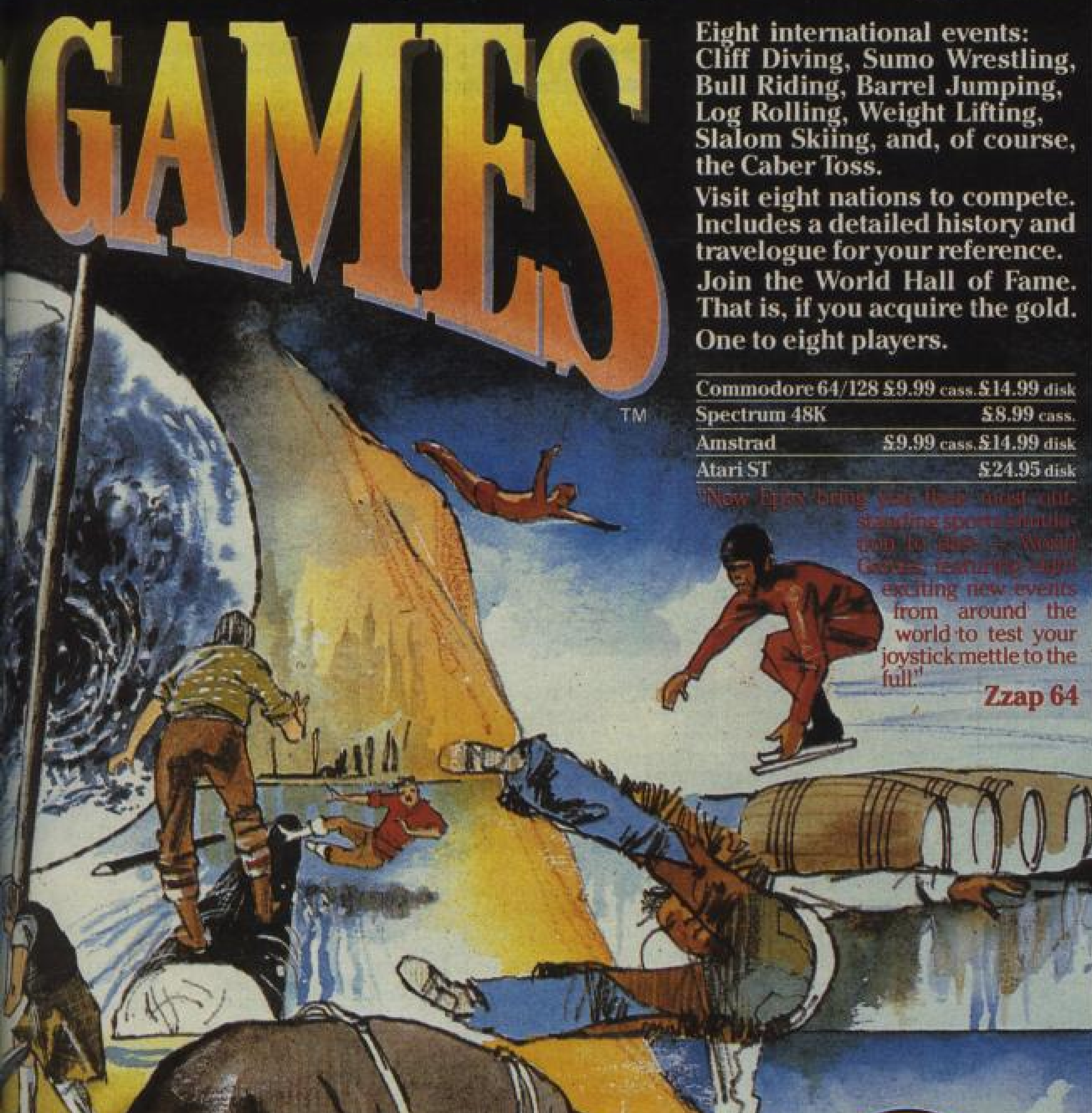
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# THE SCORELORD SPEAKETH

**I am feeling somewhat — ah — 'sentimental' (a touch too much of the lethal liquid — Domestos — I fear) so I will adhere to your ingenuous Earthly customs and show goodwill to all humans . . . I bid you Merry Christmas, and a prosperous new year (for what it is worth). Hmm, I am most certainly in need of rest . . . From the information I have gathered about your education system I know full well that shortly you will not be required to attend your establishments of learning. Therefore, I trust you will channel every minute of your spare time into playing games — a far better course of education in my valued opinion. Remember, the ZZAP! CHALLENGE CHAMPIONSHIP is approaching. I will have more details in the new year. Until then, my noble acolytes . . . farewell!**

**1942 (Elite)**
754,300 James Whitworth, Oldham, Lancs
61,650 Stephen Comlon, Bitterne, Southampton
56,300 Sanjay Vaghella, Rugby, Warks

**ALLEYKAT (Hewson)**
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3,761,700 Iain Reddick, Kirkaldy, Fife
3,525,550 Paul Turner, Canterbury, Kent

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**CAULDRON II (Palace)**
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153,750 John Reynolds, Duxford, Cambridge
132,400 Shaun Russell, Shildon, Co Durham

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28,857 Gary Turner, Swidon, Wiltshire
24,767 Adam Turvey, Sidcup, Kent

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6345 Graham Lamb, Maidstone, Kent
6228 Carlo Iacono, St Albans, Herts

**ENCOUNTER (Novagen)**
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1,135,500 Stephen Blidgeon, Wythenshawe, Manchester
649,900 Andy Clifford, Aylestone, Leicester

**FLOYD THE DROID (Ariolasoft)**
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**FIST II (Melbourne House**
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277,000 James McCarthy, Peterborough
191,300 Peter Day, Milton, Cumbria

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62,899 Peter Evans, Aberporth, Dyfed
15,729 Tim Veal, Portishead, Bristol

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626,260 Robert Thys, Philip Smith

**GHOSTS AND GOBLINS (Elite)**
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203,900 Gavin Fraser, Cradlehall, Inverness
180,000 Billy Jenkins, Warrington, Cheshire

**HERCULES (Alpha Omega)**
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560,910 G Beddows, Rugeley, Staffs
511,080 Scott Carstairs, Paisley, Renfrewshire

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303,000 Ryan Kelly, Glasgow
302,000 Shazad Iqbal, Bury, Lancs

**IRIDIS ALPHA (Llamasoft)**
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138,200 Michael Pinder, Blackburn, Lancs
132,140 N Drew, Reading, Berks

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96,430 Colin Burroughs, Ipswich, Suffolk

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273,744 Douglas Clark, Carstairs Junction, Lanark
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**SABOTEUR (Durell)**
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**Z (Rino)**
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# REVIEWERS CHALLENGE



# THE ZZAP! SCORELORD HAS HIS SAY




For over eighteen cycles I have been orbiting Earth in my Command module, sent to this miserable, pathetic orb of a planet to discover whether indeed its puny organic life-forms are ever likely to show any skill at the art of wielding the joystick.

On my home world, youngsters are trained as Joystick Warriors from an early age, and as their biocircuitry evolves and becomes keener of reflex, the better young apprentices enter the Videodromes to perfect their skills at attaining high scores.

Nearly one and a half of your Earth years ago, I was sent on a mission. A mission that has caused me great pain and physiological damage — damage which is beyond the capabilities of my ship-board mediputer to repair. A mission which required me to discover a member of your pathetic species who was truly worthy of a scholarship to the Videodromes.

I made an error, shortly after arriving in orbit. A minor malfunction in my navigational computer (which is unused to identifying such small hamlets as those inhabited by your species) resulted in my arrival in the offices of a magazine devoted to Commodore 64 games-playing. Having established contact with the backward beings that I encountered in the ZZAP! offices, I set about discovering which of them was the better player of games — and my problems began. The vile ego-centric creature Rignall became my first Earth champion in the time period you refer to as 'May 1985' and since then my monthly attempts to discover other, better Joystick Warriors from the puny population of Earth has continued. Readers of ZZAP! will be familiar with the damage caused to my bio-ROMs and with the suffering I have endured as a result of my endeavours.

The strange, mutiod beings responsible for producing comment on Commodore games have continued building their egos. The ZZAP! chamber is awash with self congratulatory noises as the revolting Spiky Haired demons of Ludlow continue reviewing games. Their Egos have been growing uncontrollably, and they resist further challenges against members of the ZZAP! readership for fear of defeat and public humiliation.

It was time to change this state of affairs.

So confident were the foul ZZAP! duo of Penn and Rignall in their self-appointed roles as games-playing champions of the magazine publishing world, that they suggested they be allowed to pit their skills in a contest with reviewers from the other computer magazines produced in the vicinity. As a time of celebration approaches, which your sentimental race refers to as 'Christmas', I issued the order that the NEWSFIELD REVIEWERS CHALLENGE should be arranged.

The CRASH and AMTIX! staff were commanded to select the prime of their reviewing team to face up to Penn and Rignall. Each of the six reviewers selected a game that runs on their computer, and the contest to discover the most able Joystick Warrior began.

In choosing a game, each reviewer believed that he was attempting to thwart his five opponents by selecting a game that they were unfamiliar with and that he was good at playing. They all believed that I would award six points to the person to gain the highest score in each game, five points to the second highest and so on, and would award an overall championship to the individual with the highest total score.

A foolish assumption. Particularly foolish on the part of the ZZAP! egomaniacs, who know me of old. . . .

Before relating the tale of the challenge itself, let me introduce you to the pathetic specimens who stepped into the arena and tell you a little about the games that they each brought with them:

## JULIAN RIGNALL

A decidedly evil and puny creature whose ego began to grow many years ago when he was awarded a title by an antique computer magazine by the name of C&VG. Since those days when the tiny Rignall first brushed with fame, his body and ego have grown at disproportionate rates. Currently, his ego is large enough to be regarded as a second moon for your planet while his body and musculature are still on a par with a two-week-old Orang u'tang

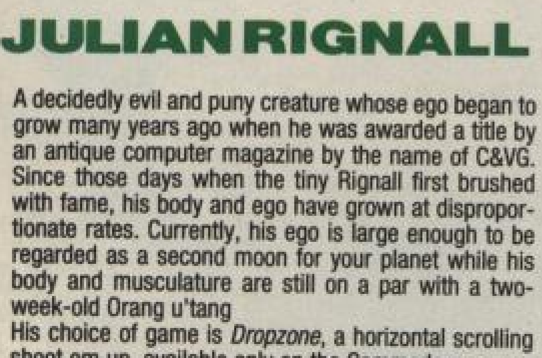
His choice of game is *Dropzone*, a horizontal scrolling shoot em up, available only on the Commodore.

In essence *Dropzone* resembles an arcade game by the name of *Star Gate* — a sort of enhanced *Defender*. The player controls a man with a jet pack, laser, smart bombs and an inviso cloak that grants temporary immunity to aliens and their weapons.

## GARY PENN

Known as 'Girlie' to ZZAP! readers on account of his Pennchant for dressing up in nighties made for prepubescent schoolgirls, as well as for huge, elaborate tonsural sculptures created with the aid of giant economy sized tins of Boots Own Brand hair lacquer, Penn's prime claim to fame amongst his readership is achieved by performing Dangerous Brothers type stunts. So far he has stuffed the entire ZZAP! storecupboard's supply of joysticks down his trousers and eaten four fingers of Kit Kat sideways.

His choice for the Challenge is, again, a Commodore-only game, this time by the name of *Sanxion*. It's a one-way horizontal scrolling shoot em up in which the player zooms through forty increasingly difficult levels shooting anything that moves.




## RICHARD EDDY

Known as 'Dick' to his friends and 'Dick Ed' to his enemies, Mr Eddy is Cornish by birth and upbringing and was prised from the land of clotted cream by the Editor of AMTIX who though he could do with another clot on his team. Since arriving in Ludlow a few of your Earth months ago, the small but imperfectly formed creature has elevated himself to Software Editor status, fallen in love with Berk from *Trapdoor*, and covered his corner of the AMTIX! cellar wall with pictures of Mandy Keyhoe of PIRANHA and Berk of *Trapdoor* in roughly equal quantities.

When pressed to make a choice of game for the contest, Eddy plumped for *Xeno* from ARGUS PRESS SOFTWARE, believing that this *Ballblazer*esque futuresport wasn't due for release on the other two machines before the Challenge was to take place. Sadly, Dick Ed was wrong — this High-Tech Ice Hockey variant in which players aim to knock the puck into their opponent's goal with giant sleds arrived in the CRASH office in good time for the Spectrum reviewers to get some practice in . . .

## MASSIMO VALDUCCI

A Stallion when it comes to playing ELITE's *Scooby Doo*, this Italian was fully aware that the doggy game has been well played in the CRASH office (although unavailable on the Commodore). Mass, as he is known, claimed to be the champion when it comes to playing *Scooby Doo* and based his choice on the probability of an easy six points . . .

A resilient fellow, El Ducci is rumoured to have contacts with the famed Ludlow Mafia and has already used his influence and means of persuasion to arrange for AMTIX! Editor Malcolm Harding to collect him every morning and drive him to work and then chauffeur him home again at the end of the day.

## BEN STONE

A veritable lounge lizard from the tiny and remote Earth dwelling-zone known as Tenbury Wells, Ben Stone has been associated with CRASH for a considerable period of Earth-time. Having completed his studies at a the Tenbury Wells Academy where he specialised in playing the antique arcade machine provided for students' amusement, Ben has entered another training scheme which permits him to lounge around the CRASH office on a semi-permanent basis, supplying comments on games and generally assisting in the writing of the magazine.

The Beau Brummel of Spectrum gaming, Stone invests the majority of his paltry income in his wardrobe and is rarely seen without a set of labels, including Rebok trainers, Lacoste and Fila jumpers and Benetton playsuits. The man who took Posing to Tenbury chose *Cobra* for the Challenge — a game which had only arrived on Microdrive in the CRASH office 48 hours before the appointed day and which had only been seen and played by the CRASH staffers when the Challenge began. The game is a left and right scrolling shoot em up, full of gratuitous violence and eating, loosely based on the film of the same name. . . .

## MICHAEL DUNN

Nicknamed 'Skippy' for a reason that has been lost in the mists of time, Dunn's early claim to fame arrived shortly after he joined the CRASH team as a reviewer. He was chosen to model for the AMTIX! hat and T-shirts advertisement in the arms of a rather strange young lady. An interesting biological specimen, Skippy has the ability to render his entire face, from eyebrow to earlobe, the colour of an over-ripe tomato whenever reference to that girlfriend is made. . . . A man who harbours a number of guilty secrets?

*Full Throttle* was this blushing reviewer's first choice — a motorbike game that appeared over two of your Earth years ago. Dunn no doubt believed that the other reviewers in the Challenge would have long ago forgotten how to play this two-wheeled race game an no doubt expected to be able to romp home to an easy six point lead in at least one event . . .

# LET BATTLE BEGIN......

## Dropzone

Aim: to score as many points as possible in 10 minutes



### RIGNALL

After much wingeing, the Spiky Haired ones from ZZAP! prevail upon the other contestants and are allowed to commence the Challenge with *Dropzone*. Rignall insists on starting, as the game is his choice, he whines. It is one of his all-time binary conquests — a conquest on which he has been building his ego for some time.

The puny one gets off to a shaky start — presumably the thrill of playing with an old flame again — and he narrowly manages to complete the first two levels without losing a life. Suddenly, within the space of ten seconds, Rignall loses two lives — am I to be rewarded with a crushing defeat on the part of one of my archhates so soon?

Sadly, it is not to be. Misery crosses the Rignall face as defeat looms, and spurred on by the inertia of his massive ego he manages to survive, completing his allotted 10 minutes as a score of 154,870 shows on the screen.

### STONE

Dressed to kill, but capable of rescuing scientists? Stone steps forward muttering about having played this game a couple of times, and does his best to prove that this is indeed the case.

He starts off resonably well, expiring at the end of his first game with a score of 14,840 and a fair amount of time remaining in which to improve his status.

In his second game, Ben doesn't lose a life until at least 3 minutes have passed and 28,460 points have been logged on the clock. Unperturbed, he plays on with a maniacal gleam in his eye, expiring gracefully just as the 10-minute klaxon sounds. A creditable 55,080 points are entered into the communiputer's log against Stone's name.

### EDDY

Another *Dropzone* virgin. Another expected failure as far as the ZZAP! rivals are concerned. Richard bravely steps forward to take his place at he joystick and commences play — only to demonstrate his lack of experience by losing his first life after a mere ten seconds. A true hair-trigger performance.

Gathering a little composure under a barrage of verbal abuse and loud hilarity from Penn and Rignall, Eddy presses on, but his first game lasts barely a minute and he collects a paltry 4,580 for his efforts.

Nine minutes remain for him to develop a technique, but Dick manages three more complete games before the time limit expires. He has to be satisfied with an overall personal best of 15,440.

### DUNN

The first of the lambs brought to the Commodore for slaughter in front of the Spiky Haired vile ones. Skippy has not played this game before — so understandably finds it difficult to survive. Within a couple of minutes his first attempt is over, and a score of 9,480 is all he has achieved.

Pressing on, Dunn seems to be a quick learner. His second foray sees him nudge over the 20,000 mark but then he suddenly goes to pieces. A life is lost at 23,780, another at 24,040 and the last remaining incarnation is removed as the clock hits 24,800.

Valiantly, this petite player sporting a red **LM** hat starts again, but is rapidly wiped out after scoring a mere 5,430 points. There is no time remaining in the 10 minute allocation for a fourth attempt. It is yet very early in the Challenge, however . . .

### PENN

Another cocky Commodorian. Penn marches up to the playzone, straddles the chair, oozing selfconfidence and a strong aroma of Boots hairlacquer . . .

Penn's familiarity with the game shows the moment he begins play — within 23 seconds he has gathered up and rescued the eight scientists to complete the first level. He continues to romp through the second and third levels at a rapid pace and I find myself becoming annoyed at this mutoids's arrogance.

Ha! I am quickly pleased — overconfidence combined with the desire to show off causes the worm to lose concentration for a moment, and he loses two lives. He slows down a little, playing more cautiously but nevertheless manages to scrape a huge score of 123,010 in a single game by the time the klaxon goes and his time in front of the Commodore screen is brought to a timely end.

### VALDUCCI

Champing at the bit, Mass throws himself into this totally unfamiliar game like 'a bull at a gate' to borrow an illogical linguistic construction from your Earth language.

Another hair-trigger merchant, El Ducci grimaces, sneers and snarls his way through early failure — taking less than 90 seconds to expire with a score of 6,530.

He fares a little better in the second game, clocking 15,090 before dying — thus forcing his AMTIX! colleague firmly into last place. He continues, attempting to improve his ranking, but despite cramming three more short games into the remaining time, fails to improve his score.

## Scooby Doo

Aim: to score as many points as possible in 10 minutes




### EDDY

This is another of those 'cute' games that seem to attract Dick Ed's attentions — rather like *Trapdoor*. He claims to 'love' playing *Scooby*, and sets to, making strange cooing noises.

This would-be spiky haired reviewer (he gave up emulating Penn when his meagre wages would not cover the enormous cost of hair lacquer and gel) seems competent at this game. He finishes the first level with a score of 8,590 and without the loss of a single life. He continues to complete the second level without death and has 31,450 points to his credit.

El Ducci begins to make threatening noises and starts talking loudly about 'concrete trainers' (whatever they may be) as Dickie passes the 37,000 mark which he celebrates with the loss of a life. Another life is lost as 37,700 appears on the clock and the Stallion whinnies in anger. Another life goes at 38,000 and another at 38,450. The game ends on 38,700 after a little over eight minutes.

Confident with his high score, and apparently oblivious to the dark threats from the Mafiosi, Eddy kisses his *Trapdoor* poster with glee and skips off for a cup of tea, declining to begin another game.

### RIGNALL

Not a total virgin when it comes to this doggy game, Rignall demonstrates the sneaky side of his vile personality the moment he begins play. Rather that attempting to complete levels and rescue his mates, the puny one remains rooted to the spot biffing ghosts to collect points.

Howls of derision echo round the arena and Rignall is forced to make some token effort towards actually playing the game. After 4 minutes of manipulative play, he is on the second level with a score of 21,100 when his lives run out.

Commencing a second game, the odious creature collects a mere 9,800 points before timeout.

### DUNN

Claiming moderate proficiency at the Spectrum version of this game, Dunn begins play and the spectators soon wonder if the Amstrad version is a different platter of Scooby snacks! For a tense half minute he is crowded by ghosts which he has difficulty in keeping at bay and eventually loses a life.

Progressing through the first level with plenty of close shaves, he manages to rescue Thelma and attain a score of 5,000. Collecting three new lives in quick succession, things begin to go well: then disaster strikes. After five minutes of play the game comes to an abrupt end with 19,500 on the clock.

Restarting rapidly, Skippy plays a remarkably similar game and is on the point of rescuing Fred with a score of 19,250 when time runs out for him . . .

### PENN

Aha! This is a game that Penn has not played before. Maybe he is due for his first come-uppance!

Grudgingly, I have to admit that he does rather well. Rescuing Thelma to complete Level One, Penn has lost one life as the second level starts. He begins to get smug. Five lives are lost in the space of a single minute, and the smugness disappears. With one life remaining, he battles on, desperately trying to rescue Fred. I am pleased to see him meet a swift end at the hands of a marauding Jack-in-the-pot.

With a score of 19,240 to his credit, Penn takes a second crack at rescuing Scooby's chums but has little time to improve his score and is left with a score of 11,850 as the ten minutes allocation ends.

### VALDUCCI

A chance to pull back from a previous poor showing. El Ducci settles in front of his favourite game and sets about proving to the assembled throng that he is the Godfather when it comes to *Scooby Doo*.

And he certainly does a good job. Although the first few minutes of play reveal no spectacular skills — the Italian One loses his first life after a minute and a half when 950 points have been amassed — staying power is obviously the Stallion's strong point . . . he continues playing until the time limit is up. He has galloped up to the second level and has a score of 37,050 when time runs out.

### STONE

Mr Label wears a few more microns from the soles of his Reboks as he approaches the joystick and states that he is 'cool' at the game. Mr Cool loses his first life two minutes into the game — towards the end of the first level. In less than a minute, he recovers his composure, cranks his designer score up to 13,150 and completes Level One. Thereafter he loses lives at roughly one minute intervals, steadily building up his score until the last life goes at 9 minutes and 15 seconds with the clock at 33,200.

Evidently a practitioner of the Designer Endgame, this lad: he finishes as close to the expiry of the time limit as he can.

## Full Throttle

Aim: to achieve the shortest time for a three lap circuit of Silverstone




### VALDUCCI

Demanding that he at least be allowed to leap into the saddle of a Moto Guzzi as he hasn't seen this game before, our macho hero screams round the track, remaining firmly in last position for the entire first lap. He moves up to 35th place on the second lap. The third and final lap begins, and Mass finds himself back at the tail end. Some jostling improves his placing temporarily — he reaches 37th place — but manages to regain his tail-end placing in time for the finish line. The race ends after 2 minutes and 43 seconds of dubious riding.

### STONE

Not a designer game, this one, in the opinion of Mr Trendful. Moan, gripe, complain "This is years old." Admitting to having played the game "ages ago", Stone zooms off and completes the first lap in one minute dead, attaining 30th place briefly. On the second circuit he shaves a few seconds off his lap time, crossing the line in 1 minute 53 seconds in last position.

An uneventful final lap sees Ben finish the race in a total time of 2 minutes and 44 seconds — in last place. Not a leader of the pack when it comes to biking. . . .

### RIGNALL

"Har Har" quoth the weedy one, "I played this one back in the good old days before I got a Commodore", and settles down in front of the screen.

A slight problem is encountered on the first corner, which has the Rignall rump in danger of severe damage, but a rapid recovery is made and the noxious creature gets into his stride, attaining 17th place during the first lap. He fares less well on the second lap, dropping to last as he crosses the finishing line for the second time. A minor recovery takes place in the final lap and Rignall takes the chequered flag with a time of 2 minutes 40 seconds.

### DUNN

Clearly this is Skippy's game. He proves to be rather good at it, burning round the track and gaining first position with ease. He suffers a collision during the first lap, but isn't penalised too badly in the event, crossing the winning line with a time of 2 minutes 30 seconds, 12 seconds ahead of the first of the computer controlled bikers.

Strange, I would have expected the ZZAP! Dirty Tricks Department to have swung into distraction action with loud references to Skippy's girlfriend, but they remained silent. Odd. Most odd indeed . . .

### EDDY

There's nothing cute or cuddly about motorbikes, and seeing as the Cornish Clot hasn't played this game before, no-one in the arena seems to believe that the AMTIX! Accolader is going to fare very well.

Gripping the joystick as if it was a handlebar is not the brightest way to play the game, the assembled throng points out, and eventually Dick Ed stops living up to his name and sets out on the gruelling ride. He gets off to a decidedly shaky start, weaving all over the track, and is soon miles behind all the other riders. Even with no other riders in sight, the Cornish Pixie seems to be suffering from clotted reflexes and has severe difficulty remaining on the track..

Eventually he catches up. He keeps nudging other bikes repeatedly yet manages to make his way to 33rd place at one stage during the second lap. Disaster strikes: he hits several bikes, falls into last place and drags over the line in a time of 2 minutes 42 seconds — a surprisingly good time, given his riding abilities.

### PENN

More moaning: "It's like a poor man's *Super Cycle*". Winge, complain. No doubt the wide-jawed, joystick-trousered one is suffering from a lack of hairspray, for his morale seems to be drooping a little, along with his strangely coiffed hair. "The flickering bikes are putting me off", he winges, bumping his way around the track.

An uninspiring ride from such a self-proclaimed game player — high spot of the three laps is the brief moment when Penn squeaks into 36th place, but he manages to finish 39th in 2 minutes 41 seconds. A fairly close matched ride all round, with Skippy justifying his personal choice by a comfortable margin.

## Sanxion

Aim: to score as many points as possible in 10 minutes



### STONE

More designer complaining from the Effete One. His first game lasts a little over two minutes in which Ben claws his way to a score of 6,480. Apparently he has played this game a little, but from his performance he might as well not have bothered . . .

Game Two gets off to a slightly better start — 10,580 points are on the clock when the first life goes, but then the second, third and fourth lives are all lost on the walls and no extra points are gained! Wasteful playing, indeed.

After a couple of hundred seconds, Wave One has been negotiated and the score pushed up to 11,380. When he finally expires — with 3 minutes playtime available to him, Stone throws in the towel and gives up. Pusillanimous play indeed.

### EDDY

The soft, wimpy Eddy likes *Sanxion*. The soft, wimpy Eddy rapidly proves he's not very good at playing *Sanxion*. Three games are played in a little over three minutes and 2,700 is the highest score reached.

Game four gets off to a slightly better start — only two crashes in the first 30 seconds — but before long D-Ed is having problems again, flying slowly, shooting slowly and bumping into things. What this Cornish Patsie needs is something big and colourful and girlie like *Trapdoor*. I despair of him.

Oh rarity! He has managed to squeeze onto the second level. No bonus achieved in the transition, though. A bomb puts paid to his run for glory at 7,640 points.

Starting out again with less than four minutes remaining, he negotiates the first level successfully, running into a bomb once but otherwise managing a clear run. Entering the bonus level with 2,950 the cutie starts the second level with 4,765 points and starts having a hard time again. Somehow he survives — and almost begins to shine, but crashes into the first set of barriers at the end of the level with 9 minutes 15 seconds elapsed and 8,910 points on the clock.

### VALDUCCI

A manic style of play characterises El Ducci's attempts at *Sanxion* — a game he admits to having attempted on a couple of occasions. His first game lasts a mere 47 seconds and yields 1,650 points. Second time around he lasts 4 seconds longer, but still comes out with 1,650 points. Cunningly consistent if a little short and sweet! Manic stabs of the fire button combined with rather slow reactions don't help . . .

Slowing down a bit from the premature ejection style of missile hurling, the Stallion takes his third game a bit more steadily, survives the first level and progresses carefully until his last life is removed by a collision with a barrier at 9,000 points.

Another quick game sees him enter the second level and survive long enough to collect 7,400 points — performance he repeats once more, crashing just as the klaxon sounds and 5,960 have been collected.

Stacatto stabs combined with staying power seems to be the gaming style adopted by the Italian Stallion in all but *Scooby Doo*.

### PENN

Slithering into the hotseat, collecting the joystick coolly and starting play, Penn takes to *Sanxion* like an Umbertian swamp slug to a rippling pool of slime. It is a sickening sight, watching him play casually and almost competently. He has nearly made it to the end of the third stage and collected over 28,000 points before he loses the first life of the game, a mere 3 minutes 42 seconds after starting. Two minutes and another 13,000 points elapse before the second loss of life — but it only takes another 7 seconds for the Mohican Monster to die again, I note with some satisfaction.

A tricky moment follows around the 49,000 mark and Penn opts to commit suicide when confronted with the Mother Ship. One minute remains as he enters the last bonus screen and Bonus Level 5 looms nigh. 'Girlie' commences Level 6 with 71,770, and six seconds before timeout he loses a life, achieving a score of 73,070.

Unable to resist an opportunity to demonstrate the sheer size of his ego, the revolting creature continues to play while all around him yawn with boredom. The arrogant fellow finally leaves the computer with a large, smug grin spread across his large, smug mouth and 124,500 on the clock. . . .

### DUNN

It's all new to him. Looking particularly frail and Rignallesque behind his specs, Skippy plonks himself down behind a Commodoreful of *Sanxion* and prepares to do his best at a game he has just seen played for the first time.

His first attempt lasts almost 30 seconds, and before the 90 second mark is up, two more games have taken place. The Blushing One's third game begins to look a little more promising as he blasts his way through to the second level. It looks like a probable personal best for the Nervous Creature as he expires on the barriers at the end of the second level with a score of 10,620 points.

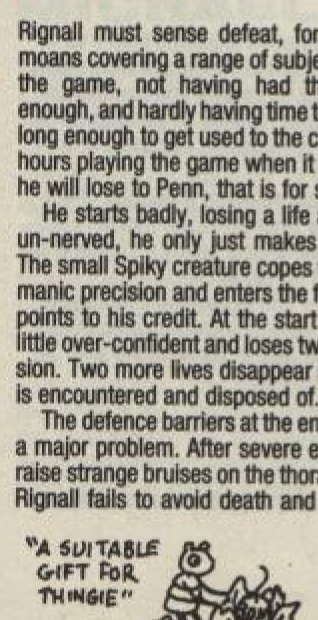
And indeed, that it exactly what it proves to be — a further three short games fail to yield significant scores as the 10 minute limit ends.

### RIGNALL

Rignall must sense defeat, for he begins a litany of moans covering a range of subjects to do with not liking the game, not having had the chance to practice enough, and hardly having time to pilot a Sanxion Fighter long enough to get used to the controls. All this, despite hours playing the game when it came in for review. Ha! he will lose to Penn, that is for sure.

He starts badly, losing a life after 20 seconds. Thus un-nerved, he only just makes it to the second level. The small Spiky creature copes with the third level with manic precision and enters the fourth level with 35,380 points to his credit. At the start of level five, he gets a little over-confident and loses two lives in quick succession. Two more lives disappear before the Mother Ship is encountered and disposed of.

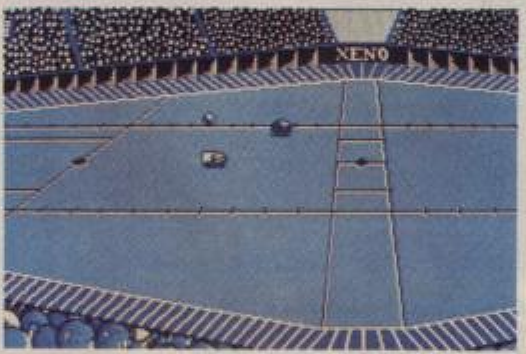
The defence barriers at the end of the fifth level prove a major problem. After severe effort, which appears to raise strange bruises on the thorax of this spindly being, Rignall fails to avoid death and ends the game with a



score of 43,990. Only 90 seconds remain, so it is clearly not worth continuing with a second game.

## Xeno

**Aim: the best score from two games played on Average Skill level is used. Each game consists of four minute-long quarters**




### EDDY

The Cornish Piskie believed that *Xeno* would only be available on the Amstrad by the time my Challenge took place — and his decision to include it in the AMTIX! portfolio of games was clearly influenced by this factor. The diminuitive one is overtaken by events, however, and the game arrives in the CRASH office in good time for Stone and Dunn to get plenty of practice.

This news is broken to him just as he starts to play, and somewhat petulantly, he commences. Clearly, the foolish fellow is un-nerved by the news. He fails to score in the 1st quarter and it ends 0-0. The computer score 16 seconds into the 2nd quarter and shortly thereafter Dick Ed pulls back to 1-1. Plenty of active play ensues and just before the 2nd quarter ends Dickie is about to shoot and. . . . the quarter ends. Not his day, it seems!

He concedes another goal early in the 3rd quarter, but manages to pull back to a 2-2 draw by the end of the rather uneventful game. If this is the best the lad can do, needlework might have been a better choice of occupation . . .

The Cornish Clot's next game goes rather better — he maintains the edge over the computer, scoring early in the 1st quarter and after about 20 seconds in the 2nd quarter. As the 4th quarter starts, Dickie is winning 3-0, and is beginning to look pleased with himself. Pride always comes before a fall, according to one of your Earth Interjections, and the case is proved yet again. A mere 9 seconds before the end of the game, the computer scores and Dickie is left with a best score of 3-1. He appears less than pleased. . . .

### DUNN

Maybe Eddy was put off by the fact that the CRASH team were gloating about all the practice they had been able to put in. Now is the time for the pudding to be proved by consumption — to paraphrase another of your strange linguistic constructions.

My Pleasure Circuits thrill as Dunn begins to lose. By the end of the 1st quarter the computer leads 4-0, a lead it expands to 5-0 by the end of the 2nd quarter and to 7-0 by the end of the 3rd. At the end of Game One the blushing Spectrum-wielder is 8-0 down to the computer. I have not had so much pleasure watching a Challenger play a game since my Mission began, and I sense my Pleasure Circuit overload fuses warming for the first time in eons. . . . What can Skippy do to amuse me in the second game?

His second session starts rather better. In the 1st quarter the computer only succeeds in scoring one goal. My Pleasure Circuit fuses cool a little. During the second quarter the computer hammers two more goals home, and in the third quarter scores three. The final quarter begins with Skippy a gentle shade of pink and the computer 6-0 in the lead. It ends with a 7-0 defeat and a rather more intense shade of pink reflecting off the monitor screen . . .

### VALDUCCI

The manic technique comes to the fore again. I have little desire to report on the Stallion's performance here. Suffice to say he wins his first game 7-0 and then goes on to perform like an agitated rabbit running away from myxamatosis, ending up exhausted with a lead of 14 goals to 0. I am displeased.

### STONE

My early pleasure in observing the computer win at *Xeno* looks set to be ruined. Stone has decided that this game is a game for posers such as he, and fights the computer every inch of the way. He wins the first match, 6-2. Spurred on, he manages to play even more designer shots in his second match, and concludes with an 11-1 lead. May the kangaroo skin on his trainers moulder . . .

### RIGNALL

Strange indeed. Rignall has never played this before. Yet the puny one desists from the usual defensive barrage of whining that usually forms a part of his binary foreplay if he feels in the slightest danger of doing less than well. I am bemused.

Aha! He has been studying the gameplay of his opponents and has worked out a sneaky way of scoring goals against the computer. He plays an underhand match, and as a result I find myself having to cope with Rignall's 15-0 lead at the end of the first game.

In the 1st quarter it becomes apparent that the sneaky mode of play is not infallible — the wimp only scores two goals. In the second quarter he fails to score and gets stuck on the elastic so gives up in disgust. . . . There's nothing worse than a cheat cheated!

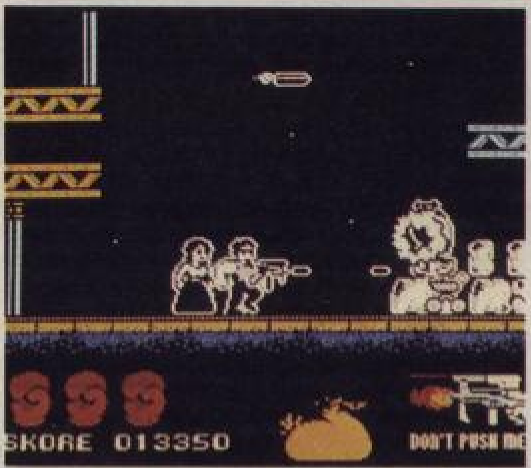
### PENN

Another *Xeno* virgin, Penn appears strangely confident, too. What is going on in the spiky minds of these Commodorians?

He beats the computer 3-2 in his first match. To my eternal disgust, he does rather better in his second game, winning 4-0. See how easily pleasure turns to pain — I was overjoyed in the early stages of this section of the contest, and now find myself suffused with frustrated anger. Those who I least wanted to do well have given a creditable account of themselves . . .

## Cobra

**Aim: to score as many points as possible in 10 minutes**




### DUNN

This is supposedly the trump card in the CRASH armoury — only Dunn and Stone have seen it before this moment. Once more, Dunn seems unable to capitalise on an advantage. Within 90 seconds his first session has ended with a paltry score of 6,300. His second effort lasts a little over a minute, but his score improves to 17,000. Four minutes or so after restarting yet again, he has amassed a score of 36,950 and ends the game. HA!

Desperately trying to avoid blushing, Skippy rapidly starts his fourth game — and runs out of time with 44,400 on the clock.

### RIGNALL

The unpleasant creature desists from moaning yet again. I fear the worst. He starts off, collects a pistol almost immediately but then loses the pistol and a life in quick succession. Next, he finds a machine gun and starts to massacre everything in sight — his score has crept up to 30,550 before both gun and life are lost. I am aggrieved.

Invincibility comes to his on-screen persona in a hamburger, but it soon wears off; he is stunned by a pram and loses a life. At the end of Level One the score is 43,550. Seconds later, the pasty-faced mutoid loses his remaining lives and ends up with an overall score of 44,050.

Three short and pathetic attempts follow with Rignall deliberately ending one of them to start again. Nearly 5 minutes remain on the clock as the fourth game begins. Rignall does passably well, moving on to Level Two with 30,000 points and his score creeps up. With less than a minute remaining, he is killed of totally and 41,650 shows on the the clock.

### VALDUCCI

After 90 seconds the Italian Stallion has finished his first dose of crimebusting. It seems to be over very quickly for him. His second game takes 99 seconds, his third 47 seconds, his fourth 69 seconds and his fifth bash lasts all of 63 seconds. Top score so far: 8,700 achieved on the first attempt. Strange, given that he and Mr Stallone share the same national origins. . . .

Less than four minutes remain — time for another trio of tries at least, all no doubt pathetically low-scoring. I am amused by the inept attempts of this 'tough guy' to score points by on-screen killing. Maybe in real life, this baby Mafiosi is, as your strange Earth language would have it, "all mouth and trousers".

Things do not look well — he is shot, stabbed and shot again early into the next go, but soon Mass begins mass executions with a machine gun. Points build up at an alarming rate, and the clock registers over 20,000 . . . At last the Italian one has found his form, to my dismay. The Stallone-emulation attempts end at the hands of a bazooka-wielding granny with a score of 24,050 after 9 minutes 18 seconds of play.

### EDDY

Another bad start. Dead after 53 seconds with 4,450 points on the clock. In Dick Ed's second game, he manages to get the machine gun and begins an orgy of mindless slaughter. Soon the would-be Spiky Haired One has amassed 25,150 points and become temporarily invincible. Death follows quite rapidly, however, as his score hits 28,600. Six puny games follow before timeout, in which the best score the foolish fellow can create is 8,300

### STONE

A piece of Designer Programming, this, to judge by Ben's desire to play *Cobra*. He claims, loudly, that he is good when it comes to mindless violence. His skill is displayed to all in his first attempt: Stone gathers no moss and hardly any points, being wiped out with 4,150 points to his credit. How are the mighty claims defused!

His second game has all the hallmarks of an AMTIX! reviewer, too — 3,900 points before expiry.

Clearly worried, a large amount of effort goes into the next Stone attempt. Casting caution to the wind and risking the addition of unbecoming sweat stains to his expensive garments, Stone cusses and swears his way to 42,250 points. There is plenty of time remaining in the 10 minute allocation, but Stone reverts to the EDDY/VALDUCCI style of gameplay once more. . . .

### PENN

Ha! Incompetence shows through. Penn has never played this game before, a fact he demonstrates with elegant simplicity by ending his first game with a massive score of 650 points. I feel I am about to have my Pleasure Circuits stimulated once more.

Strangely, this wide-mouthed creature finds his feet with his second game, achieving a score of 31,400 at the end of the Level One and progresses to clock up a massive score of 65,600 before expiring. A large allocation of time remains, but the smugness takes over and Penn merely toys with a couple of short games to amuse himself before vacating the joystick. And on that unhappy note, the last Challenge game has been played. It is time to compile the scores and analyse the results . . .

# THE SCORES

My Communiputer had been supplied with the final scores of each game played by the contestants, and almost as soon as Penn had completed his *Cobra* run a full printout of the scores in tabular form was spewing from my portable console. It was snatched up by the assembled throng who insisted on allocating 6 points for the winner in each event, 5 points to the next highest scorer and so one. Their puny mathematical abilities kept them busy for quite a while while I performed my own calculations on the data shown here. . . .



***Girlie Penn bangs his head on the desk in frustration as the slightly bruised Rignall streaks ahead in DROPZONE. Could Rignall's collars be a mite tight — that might explain the con.tusions. . . .***

## Initial Results Analysis

| | Dropzone | Sanxion | Xeno | Scooby Doo | Cobra | Full Throttle |
|---|---|---|---|---|---|---|
| RIGNALL | 154,870 | 43,990 | 15-0 | 21,100 | 44,050 | 2:40 |
| PENN | 123,010 | 73,070 | 4-0 | 19,240 | 65,600 | 2:41 |
| STONE | 55,080 | 15,360 | 11-1 | 33,200 | 42,250 | 2:44 |
| DUNN | 24,800 | 10,620 | 0-7 | 19,500 | 44,400 | 2:30 |
| VALDUCCI | 15,470 | 9,000 | 14-0 | 37,050 | 24,050 | 2:43 |
| EDDY | 15,440 | 8,910 | 3-1 | 38,700 | 28,600 | 2:42 |

The sound of falling dandruff dominated the arena as six heads were scratched and fingers counted — an amusing sight to behold. Little did the sextet realise that my calculations had already been performed. Each reviewer had played in pursuit of personal glory. Each reviewer was keen to discover the overall ranking he had achieved according to the system I had allowed them to believe was to be operated.

Groans suddenly erupted as the result of their primitive calculations appeared. Rignall's smile was so wide that it seemed the bruising on his neck, contracted before the arena was entered on account of some mysterious practice, became even worse. He thought he was the NEWSFIELD Champion!

Not so, not so. For I had decided that the scoring system was inappropriate. As this was a challenge between the reviewing teams from the three magazines, it is foolish in the extreme to allow games played on the 'home' machine to count into individual's scores. Thus Rignall and Penn are deprived of their points for *Dropzone* and *Sanxion*; Valducci and Eddy deprived of their *Scooby Doo* and *Xeno* points and Stone and Dunn do not get credit for playing *Cobra* and *Full Throttle*.

# THE FINAL OUTCOME:

So the scoreboard for the NEWSFIELD CHALLENGE, carrying 'away' games only is as follows. . . .

| | Dropzone | Sanxion | Xeno | Scooby Doo | Cobra | Full Throttle |
|---|---|---|---|---|---|---|
| RIGNALL | — | — | 4 | 3 | 3 | 4 |
| PENN | — | — | 2 | 1 | 4 | 4 |
| STONE | 4 | 4 | 3 | 4 | — | — |
| DUNN | 3 | 3 | 1 | 2 | — | — |
| VALDUCCI | 2 | 2 | — | — | 1 | 1 |
| EDDY | 1 | 1 | — | — | 2 | 2 |

***Heap Trendy. The man who came top poses in athletic style***




# THE OVERALL CHAMPION

Without doubt, it is Stone who deserves the Accolade, Smash or Sizzler crown as overall champion, not the revolting Rignall. For Stone gains maximum points on 'away' games three times — on *Dropzone*, *Sanxion* and *Scooby Doo*, while Rignall only gains two overall victories on 'away' games: *Xeno* and *Full Throttle*. Rignall begins to sulk as I announce the full results — his ego is apparently more bruised than his neck, which bears strange contusions as the results of some strange passtime the spindly one indulges in regularly.

Overall, the ranking based on 'away' points is as follows:

| | |
|---|---|
| **STONE** | **15** |
| RIGNALL | 14 |
| PENN | 10 |
| DUNN | 9 |
| VALDUCCI | 6 |
| EDDY | 6 |

Clearly, Stone is *Victor Ludorem* — the contestant with the highest score and the most 'away' wins to his credit.

On a team basis, ZZAP! and CRASH, as befits the senior magazines in the NEWSFIELD stable, come out best — joint leaders with 24 points collected by their reviewers. Both the ZZAP! and CRASH teams collected 3 away wins, 3 away 2nd places, 1 away 3rd place and 1 away 4th place. The AMTIX! teamsters trail hopelessly, with a total of 12 points between them and 4 away 3rd placings and 4 away last placings.

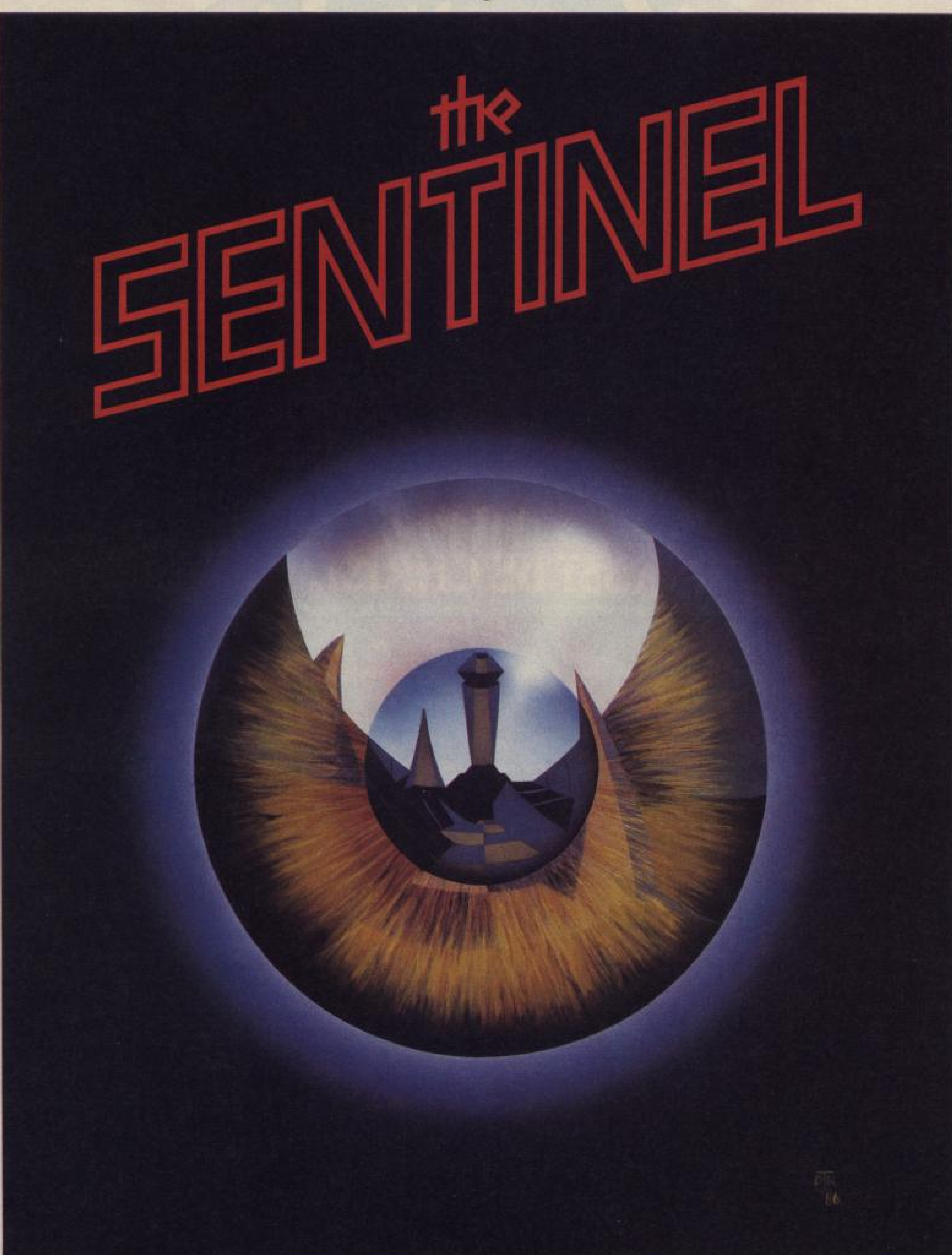
The final words must go to Richard 'Dick' Eddy, explaining his magazine's loss of honour: "I just don't play games — that's all there is to it!". Unless, of course, they are cute and cuddly games featuring large, cute, colourful creatures. Pah! He makes my lubricant filters clog . . .




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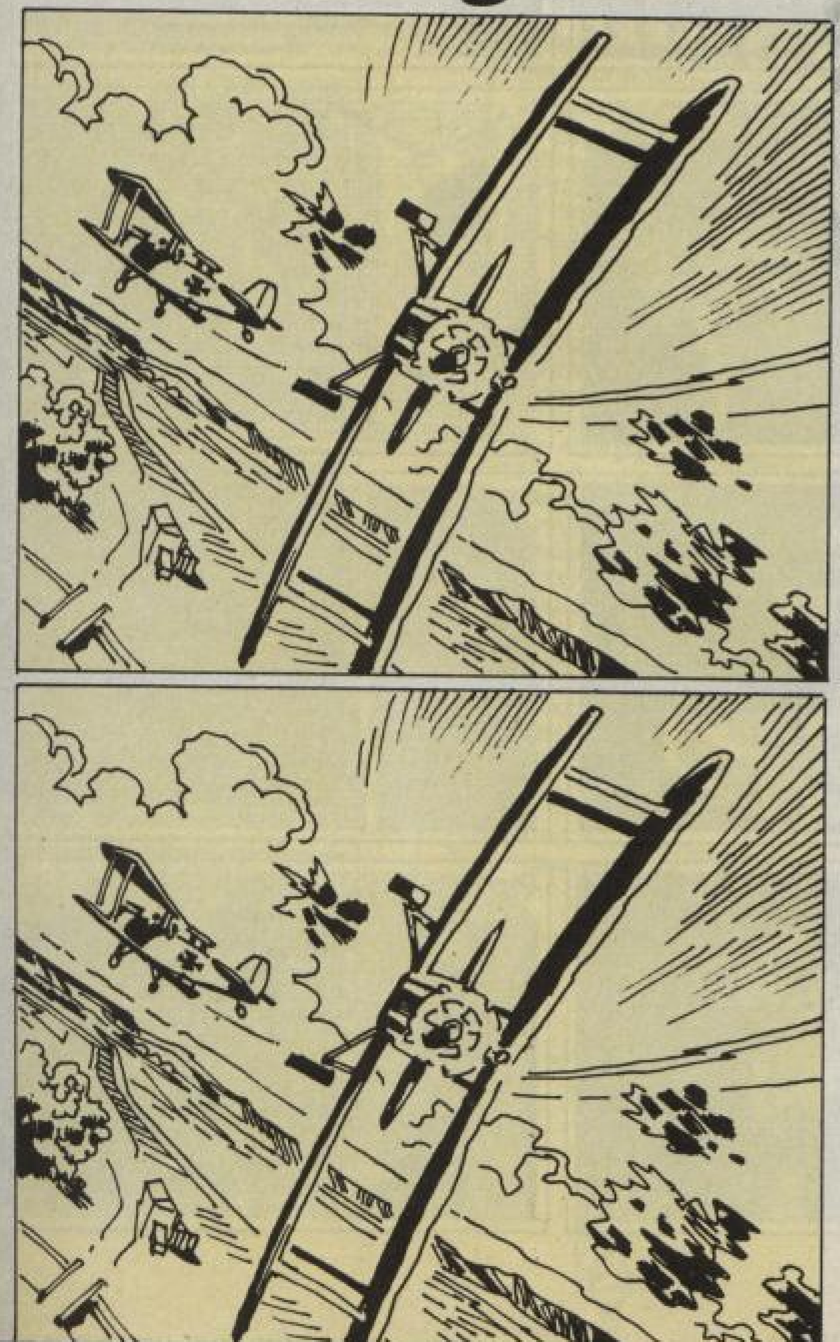
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# GO FLYING WITH DURELL!

## TAKE TO THE SKIES WITH A RADIO CONTROLLED AEROPLANE!



## 25 Runners up can choose between *Deep Strike*, *Thanatos* and *The Big Four* Compilation



In DURELL's new game *Deep Strike* you are firmly sat in the business end of a bi-plane fighter in the First World War. It is your task is to protect the bombers in the group — you're on a mission to shake up the enemy ground forces. Not surprisingly, this involves lots of dogfights with enemy planes: **WHEEEEEEOW! DAKKA DAKKA DAKKA BOOM!** '*Enemy fighters at nine o'clock, Johnny!*' **ACK-ACK ACK-ACK ACK-ACK ACK-ACK ACK-ACK-ACK! KER-BOOM!** '*Jolly good show, chaps!*'

And so on. . . .

Great stuff! I've always fancied myself as a dashing Air Ace hero, with handlebar moustache, glamourous white scarf and the adulation of all the local lady Minions. Sadly, it is not to be — but maybe I could pretend for a while if I can set up a computer in the broom cupboard away from the Spiky Haired Ones and get into playing *Deep Strike* . . .

But I digress. You want to know what you have to do to win your own pair of radio controlled wings, don't you? Yes you do. Right, it's quite simple really. All you have to do is spot the differences between the two pictures of an aerial combat sequence, seen on this very page. Then cut out the form (snip snippety snip snip snip), pop it into an envelope (plop), think of hamburgers (mmmm) and use all the saliva that's collected in your mouth to seal the flap. Attach the whole lot onto the leg of an air-mail carrier pigeon and send it to **DAKKA DAKKA DURELL, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB** to arrive by the 20th of January 1987. Alternatively, you could always use the traditional postal method of stamp-and-letterbox . . .

First correct entry out of the bag wins the sender a radio controlled plane, and 25 equally lucky runners up are in line for a DURELL game, either *Thanatos*, *Deep Strike* or *The Big Four Compilation*, featuring *Turbo Esprit*, *Saboteur*, *Critical Mass* and *Combat Lynx*. The choice is yours . . . if you win!

**NAME** ..........................................................

**ADDRESS** ..........................................................

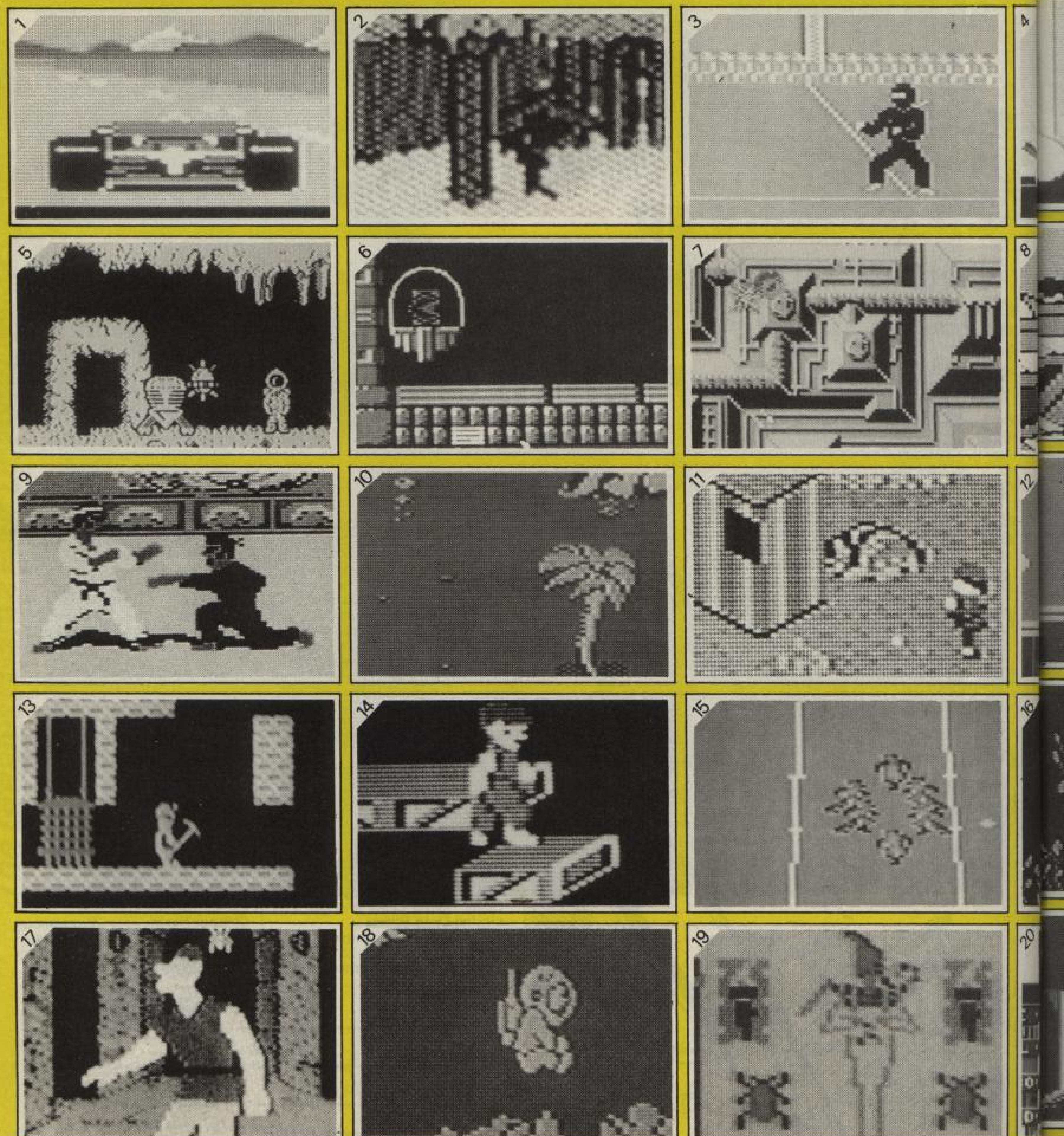
..........................................................

.................... **POST CODE** ....................................

**If I'm a runner-up, I'd like a copy of** ..............................

## ANOTHER CHANCE TO PROVE YOURSELF!
## THE ULTIMATE IN DO-IT-YOURSELF CHAL

# MASTERBLAST



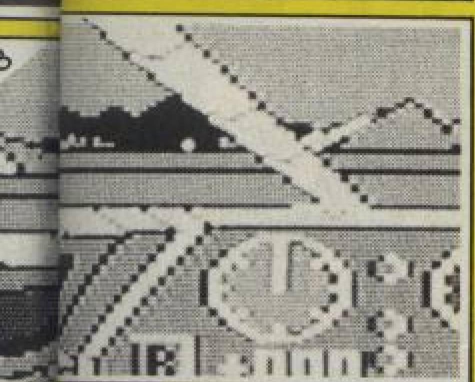
HALLENGES!

# ARE YOU A ...ER?

## OR JUST ANOTHER GAMES PLAYING PLONKER, EH?

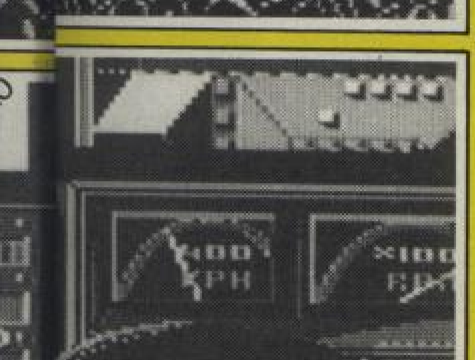
**To help you while away the long and chilly Christmas hours we've prepared a hot new MASTERBLASTER quiz — possibly the toughest yet. Dozens of devious questions to stretch your knowledge of the Commodore games world to its limits. Simply take each test in turn, writing down your answers as you go, and then see how you fared by referring to the official ZZAP! answers on page 128. OK? OK! GO FOR IT! . . .**











### SEEING IS PERCEIVING?

Yes, 20 more bijou snippettes taken from screen shots of games both old and new. All you've got to do is identify the games from which the pictures were taken. Simple, eh? Well, not really — this time we've omitted the list of names to help you. He he.

### FREEDOM OF CHOICE

**Five miscellaneous questions to tax your grey matter . . .**

1. Palace Software's Cauldron was almost called . . .
A. Broom Broom
B. Attack of the Killer Pumpkins
C. Witch Switch
D. Halloween

2. ZZAP! 64 was almost called . . .
A. 64 User
B. CRASH 64
C. BANG
D. Sprite and Sound

3. The Alan Parsons Project wrote an album based on which cult arcade game?
A. Star Gate
B. Tempest
C. I Robot
D. Crystal Castles

4. Which software house released a game called Zoids? . . . in 1983!
A. Martech
B. Softek
C. Ocean
D. Anirog

5. Ho ho ho. Here we have four festive programmers who always deliver the goods. Who are they?





ANOTHER CHANCE TO PROVE YOURSELF!

THE ULTIMATE IN DO-IT-YOURSELF CHALLENGES!

# ARE YOU A MASTERBLASTER?

OR JUST ANOTHER GAMES PLAYING PLONKER, EH?



## SAY WHAT!

**The following games all have something to say. Name them.**

1. 'Another visitor . . .'
2. 'Here we go, here we go, here we go'
3. 'MEDIC!'
4. 'He slimed me!'
5. 'Descend to five thousand feet'

## CHARACTER DEFINITION

**Name the starring character in the following games:**

1. Dig Dug
2. Fairlight
3. Miner 2049'er
4. Tir Na Nog
5. Staff Of Karnath
6. Nodes Of Yesod
7. Underwurlde
8. Spindizzy
9. Max Headroom
10. Yie Ar Kung-Fu

## CHARACTER ANALYSIS

**Identify the game name from the character given:**

1. Joe Public
2. Akuma, Princess Mariko
3. Mammoth The Destroyer
4. Louie The Construction Worker
5. Super Joe Crack
6. BLOB
7. Joe The Baker
8. Gorgeous Greg
9. Jeremy The Punk
10. Benson



## GOLDEN OLDIES

**Twenty ageing titles — but who released them?**

1. Rollerball
2. Zylogon
3. Gandalf The Sorcerer
4. Elidon
5. Galaxy
6. Neoclyps
7. Hideous Bill And The Gi-Gants
8. Lazy Jones
9. Olympic Skier
10. Havoc
11. Exterminator
12. Paratroopers
13. Jumpin' Jack
14. Hustler
15. Motor Mania
16. Strontium Dog
17. Mr Wimpy
18. Super Blitz
19. Traffic
20. Megahawk

## THE INLAY HAS IT

**Indeed it does. Here are 10 carefully cropped inlays from ageing games. Can you identify the games?**

1



2



3






4

5



6



7




8



9



10



**Still feeling confident? Huh? Turn to page 128 and assess your performance . . .**

konix

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BLAT!

ZAP!

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# WIN A SONY WALKMAN

## 5 COPIES OF FIRELORD PLUS A CASSETTE RACK ALSO UP FOR GRABS!

HEWSON are rightly proud of their latest release *Firelord* which has you ensconsed in the land of Torot. Naturally enough, you are the hero, Sir Galaheart the brave Firelord. He's searching for the ingredients needed to make the Spell of Eternal Youth which he can use to trade with the evil Queen who is dominating Torot. She sweet-talked a dragon into giving her the Firestone and has gained the power to hurl fireballs around at will — much to the consternation of the downtrodden peasants.

An eternal youth spell could go down remarkably well at ZZAP! Towers. If I had one I could make some nifty trades with the Spiky Haired hacks here.

Girlie Penn, the petulant editor of this organ, has his very own dressing table which creaks and groans under the weight of the creams, potions and elixirs that promise to give him the super firmness of hold that is needed to keep his hair aloft and his stomach flat. What would he give in order to have a born again waistline?

Jazza may only look about twelve, but sources close to his medicine cabinet reveal that cosmetic tricks are also employed to take away the ravages of the years of joystick squeezing concentration that he employs in his everyday life. Yes, take away the monkey gland treatment, the DIY stick-on zit kit and the back straightener and Jazza becomes a hunched shadow of man whose tired body far belies his youthful years.

Richard Eddy doesn't need eternal youth as he's forever running around being far too jolly thankyouvery much. Skipping into work at 7.30 each morning whilst everyone else is still straining to open their cereal packets, Richard would have very little use for such a potion as he displays the character of the youngest and brightest minion of all. Perhaps he could be threatened with the elixir as after just one quaff he'd probably become a born again reviewer aged about eleven months. He might still be use as a youthful reviewer and the darling of the software companies (he calls all the girlies 'petal') but I don't think anyone would want to have to change his nappies . . .

But what do you have to do to enter this competition? Well, what I want you to do is to give me a list of what each member of the team would offer me in order to be (or not to be) the owner of the youth-giving brew. Remember, each member of the team can only offer me one item in trade for the elixir and you must also give me the reason why you think that particular person should receive it.

The bestest entry, in my humble minion opinion, will win the sender a Sony Walkman with extention speakers plus a copy of the FIRELORD. The five next bestest entrants will win the senders a copy of FIRELORD plus a cassette rack, and 25 runners up will collect a copy of FIRELORD plus a poster! Wowee!

Send your entries on nothing bigger that A4 (which is 210mm x 300mm) to **YOUTHFUL LACKIES, ZZAP! Towers, PO Box 10, Ludlow, Shropshire, SY8 1DB** to arrive here no later than January 20th 1987.

**25 RUNNERS UP TO RECEIVE A COPY OF FIRELORD AND A POSTER!**

ZZAP! COMP



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ACTIVISION HOME COMPUTER SOFTWARE
They sold a MILLION #3
FIGHTER PILOT
RAMBO FIRST BLOOD PART II
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The Hit SQUAD

Julian Rignall



# ZZAP! TIPS

Hello there! I'm writing these tips from a rather unusual place this month — my bed!! The ZZAP! schedule is rather tight to say the least and we've all been forced to do some overtime, so here's mine, typed in on an NEC PC8201A hand-held computer/word processor. I must say, it's really nice and relaxing. Simple Minds 'Celebration' playing on my Walkman and a cup of hot chocolate on the side . . . with the cold North wind blowing rain against the window, it's really cosy and warm. Anyway, enough of this waxing lyrical and on with what's in this months festive tips section . . .

Well, since Christmas is just around the corner there are some bumper goodies in this months section — maps of Druid (we thought we'd wait until the game had been released before printing the map), Infiltrator (what's the point of printing maps and tips before the game's released, eh?), Hacker II and Glider Rider. Great tips on Trapdoor, Sanxion, the long awaited finale to Zorro and the screen shot that was missing from last months Marble Madness cheat, along with the usual host of POKEs and tips. Archwerddog!

## GHOSTS 'N' GOBLINS (Elite)



Yet another POKE for this game! It certainly seems to becoming the most POKEd Commodore game in history! Anyway, this one speeds up the game by five times, and that includes the music, attract mode and high-score table. I do recommend you try it out, it's a real laugh. Many thanks to Andreas Mielke, 1871EV Schoorl, North Holland for supplying these. Right, plonk your Ghosts 'n' Goblins into the C2N, making sure it's rewound, and type LOAD (RETURN) and press play on tape. When the READY prompt appears enter the following POKEs:

POKE 1010,76
POKE 1011,248
POKE 1012,252

Now type RUN (RETURN) to load the first part of the game. When the opportunity arises enter these POKEs:

POKE 816,167
POKE 817,2
POKE 2086,248
POKE 2087,252

Type SYS 2061 (RETURN) to load the next part of the game. When the cursor appears type in these POKEs:

POKE 816,167
POKE 817,2
POKE 2086,248
POKE 2087,252

Type SYS 2061 (RETURN) to load the last part. When the game has finished loading you can enter . . .

POKE 12707,225

. . . followed by SYS 2090 to start a very speedy game.

## ZORRO (US Gold)

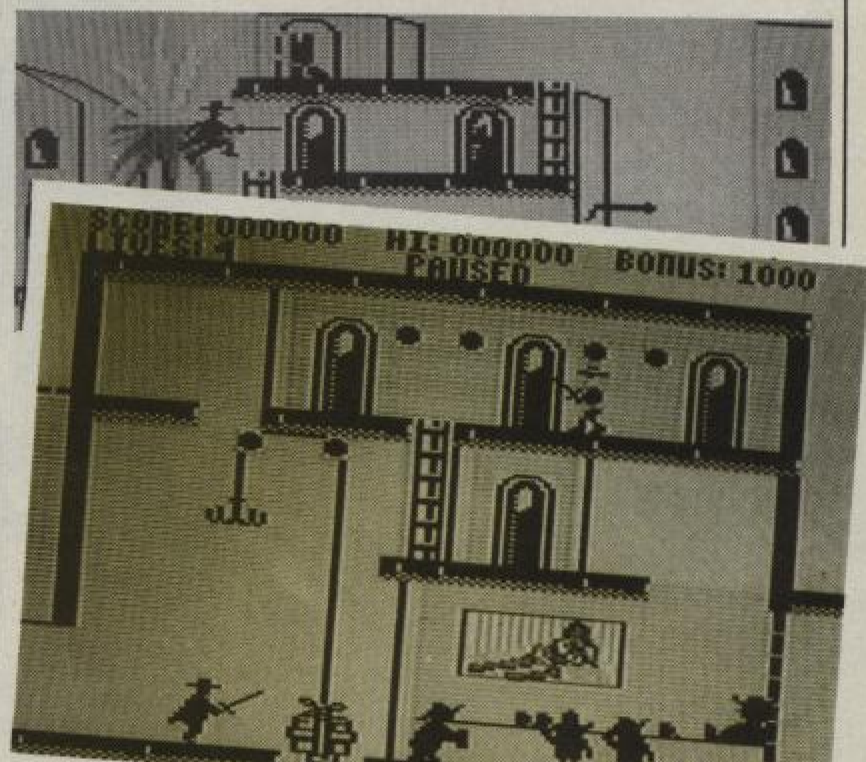
**At long last (fanfare)! . . . Continuing from issue nineteen (louder fanfare) — the final chapter of the Zorro solution (huge fanfare with fireworks). Many thanks to all of you, too numerous to mention personally, who've sent in tips — you've all contributed to the full solution.**

Fetch the key next to the sofa and go to the screen with the bells. Once you're there climb all the way to the top and go left to the locked door and collect the trumpet. Done that? Now go left to the screen where there is a tree, get onto the far left of the see-saw and press the fire button. Wait for a second and you'll be catapulted (see-sawed?) onto a pole where you can fetch the flashing boot at the top of the screen.

Once the boot is safely in your possession make your way down to the open grave and collect all the money bags. NOTE: Do not go off the screen before you have the money bag. Now go on to the next screen where the last money bag was. When you get to the screen with the flashing shoe, cup and horse shoe, collect the last money bag and go left (where it was before you picked it up). Push the boulders off the ledge and re-enter the screen, going right. Go up to the three flashing objects and climb the ladder. You'll appear on the prisoner screen, so watch out for the bullets fired by the guards. (If you get killed on this screen, you'll end up back in the grave, so climb to the top right, and climb the ladder to appear in the screen with the bells. Go left and back down the well, across to the place where you pushed the boulders and go right. Climb to the top and go up by the flashing objects and start the prisoner screen again.)

Go past the prison gates and open them by pressing the fire button — don't forget to keep dodging the bullets fired by the guards. When all the prisoners are released climb on top of them and enter the next screen. Now navigate your way to the top of the screen and down the other side. When you get to the next screen go to the top and rescue the damsel in distress. Don't stop — you're not finished yet!

Get yourself killed and climb to the top of the screen, just under the damsel, then jump left over the small bridge to enter the next screen. Once you've done that, go to the room with the key and collect it (the key, not the room). You should also see a red rose at the top of the screen — get that also. When it's in your gloved mauler go back to the well and make your way to where the boulders were. Climb to the top where the flashing objects were, climb back over the prisoners to get onto the next screen, make your way to the other side of the screen, climb to the top and give the damsel the rose . . . how romantic!




## FUNGUS (Players)

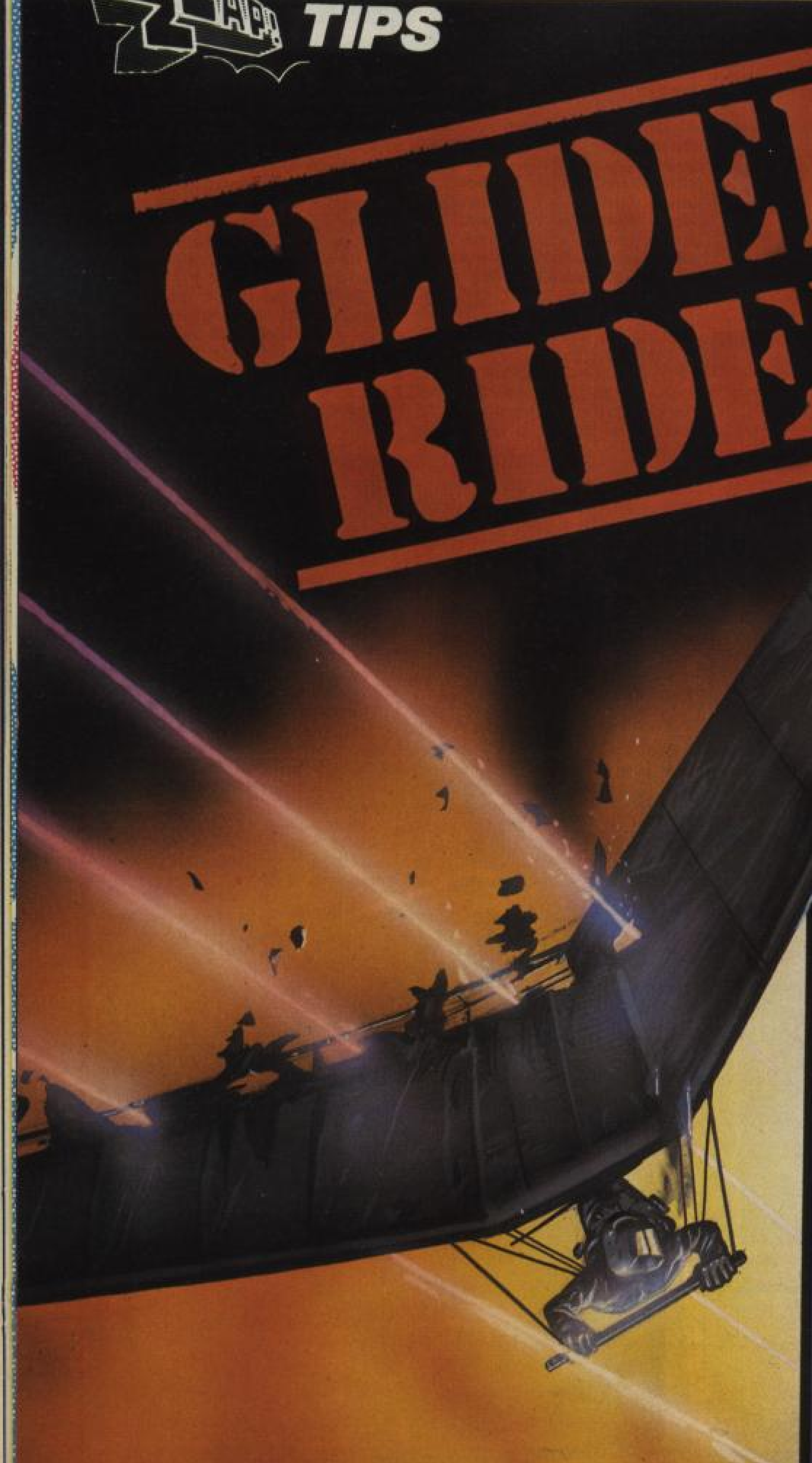
Following on from last months high-score cheat . . . Type the following in on the high-score table: SIMON, ANDREW, ROBIN, LISA and CHEAT Thanks very much to Ian and Tim Fraser who live in Ruislip, Middlesex.

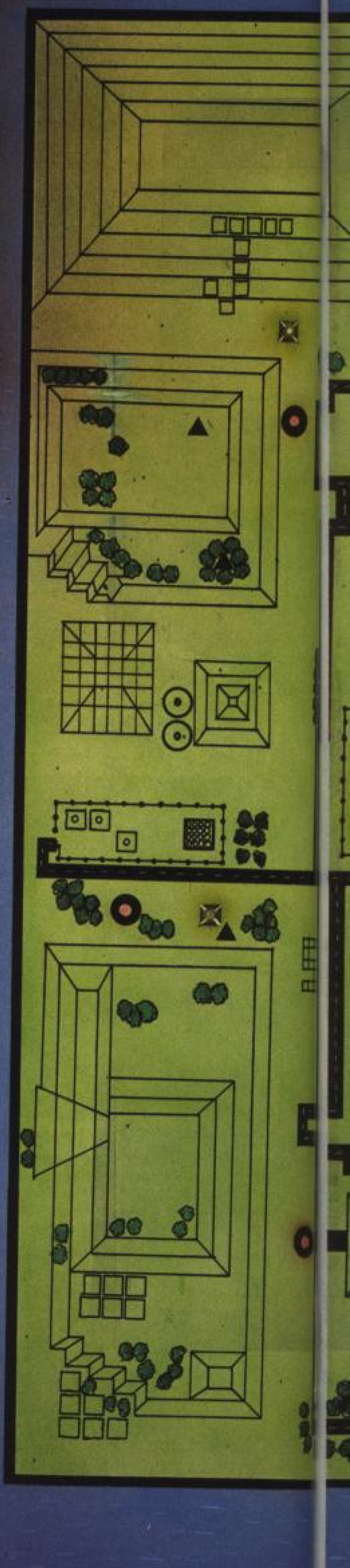
## DRUID (Firebird)

If you make a Golem make it follow very closely behind the druid. When entering a new level you'll be able to take the Golem with you instead of leaving him behind, although make sure you walk up the stairs very slowly.

ZZAP! TIPS

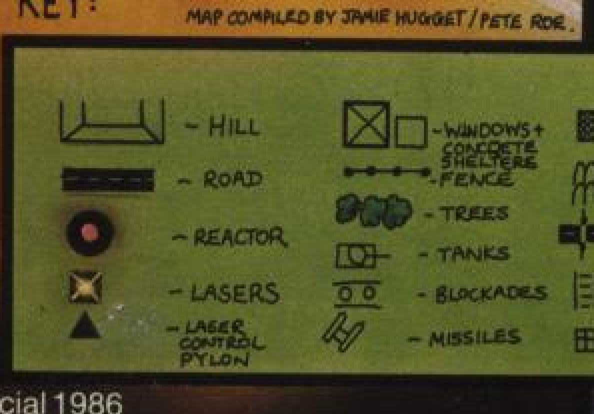
# GLIDER RIDER

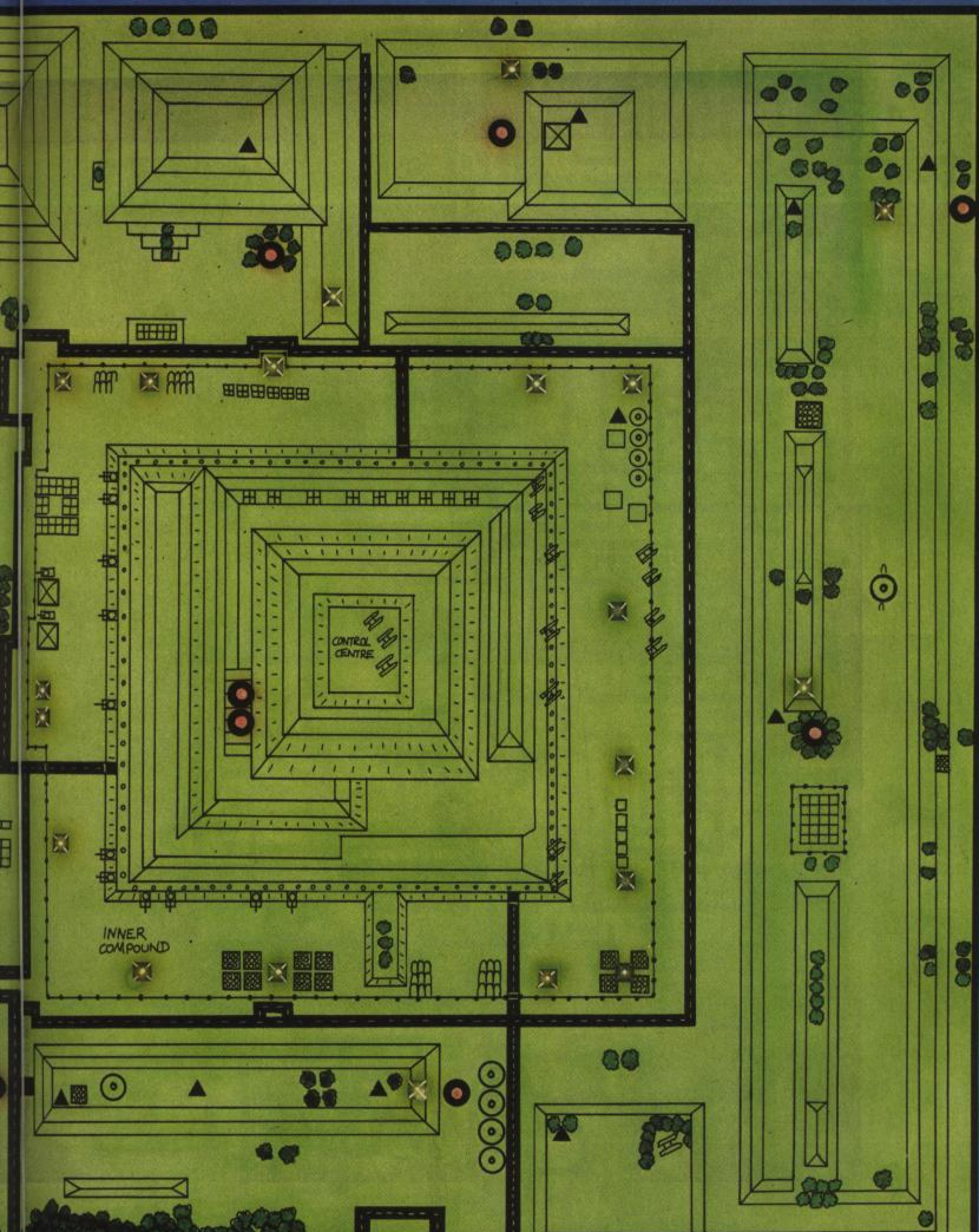




KEY:

MAP COMPILED BY JAMIE HUGGET / PETE ROE.

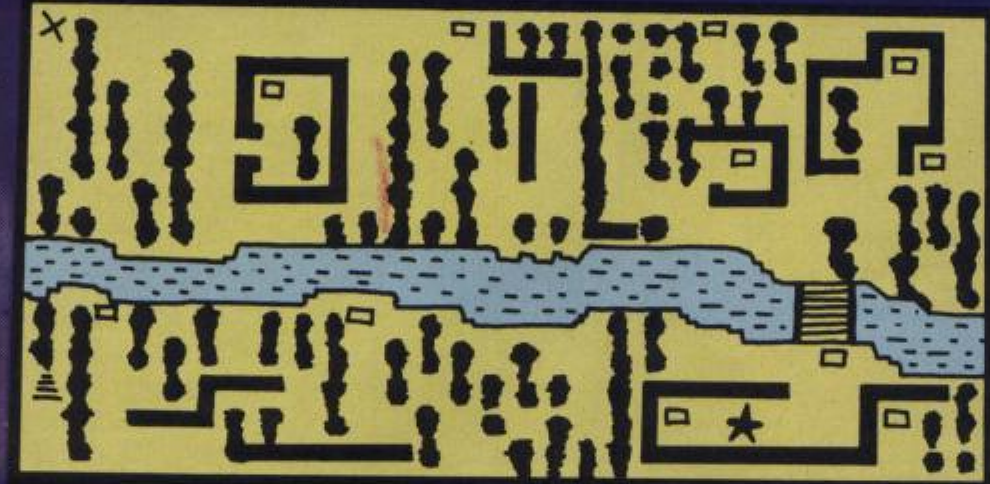



CONTROL CENTRE
INNER COMPOUND

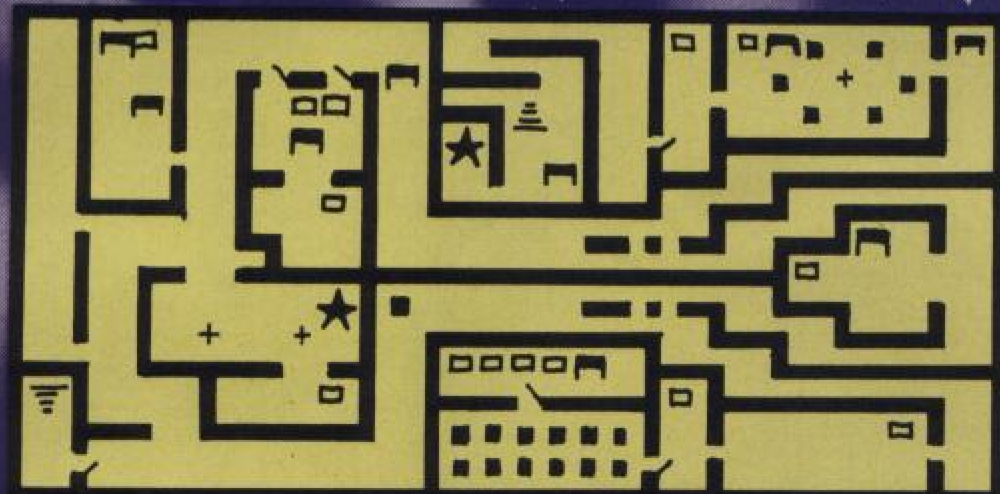
ZZAP! TIPS

# DRUID

## THE MAP



1



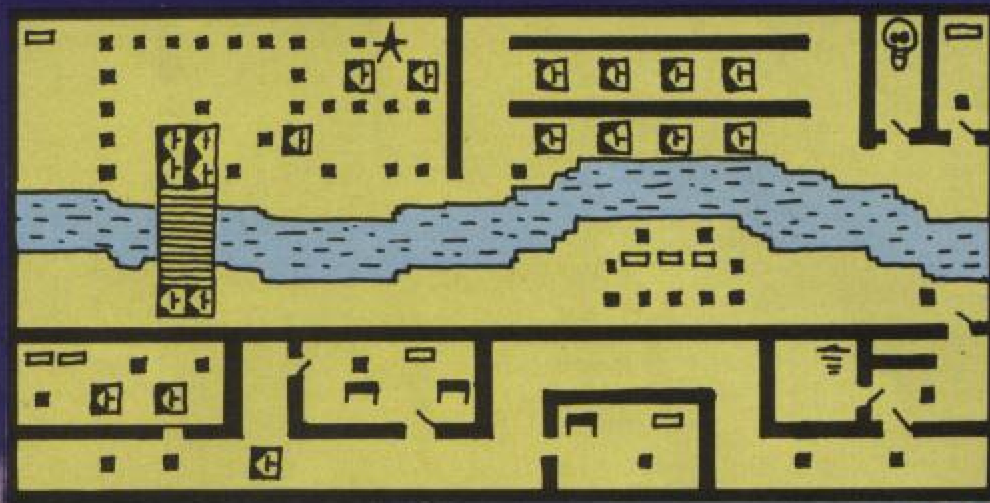
2



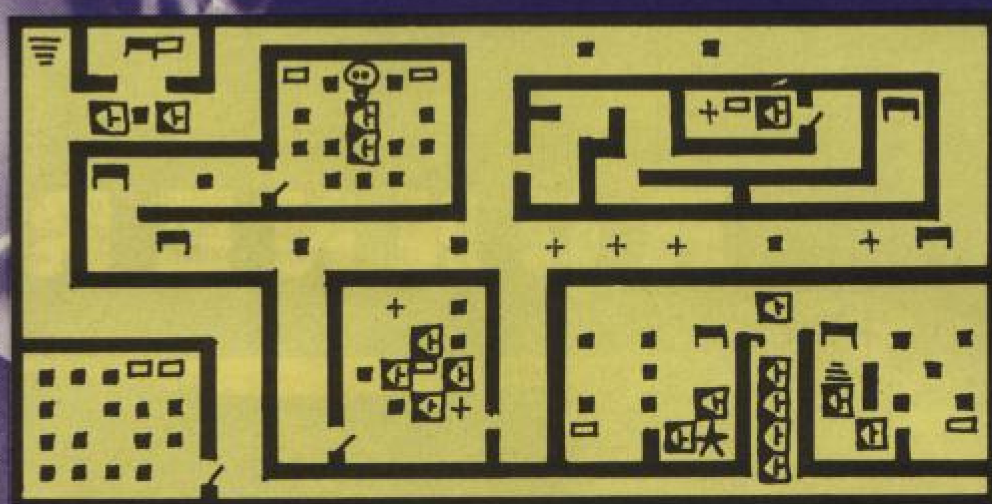
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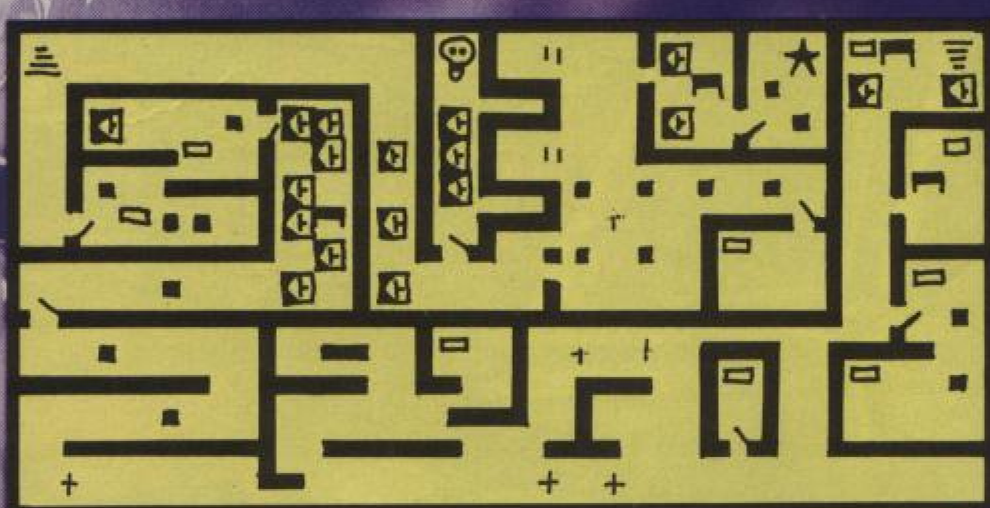
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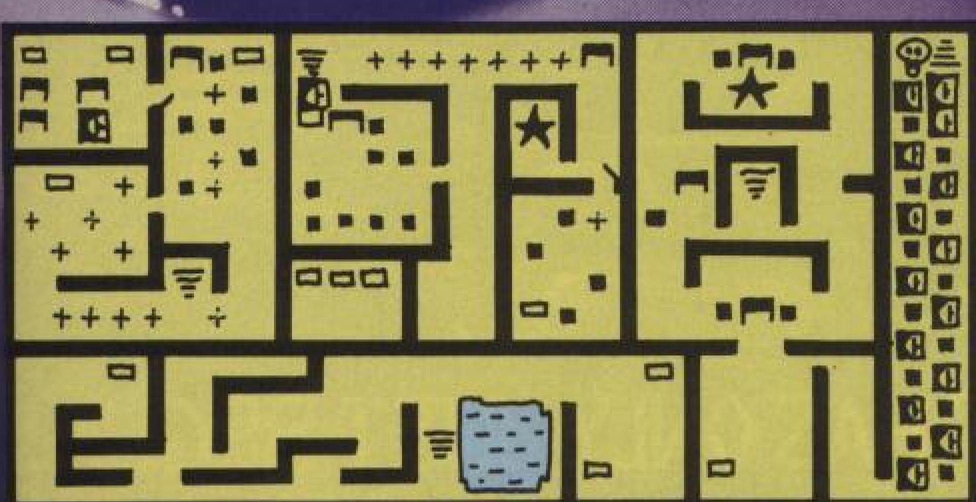
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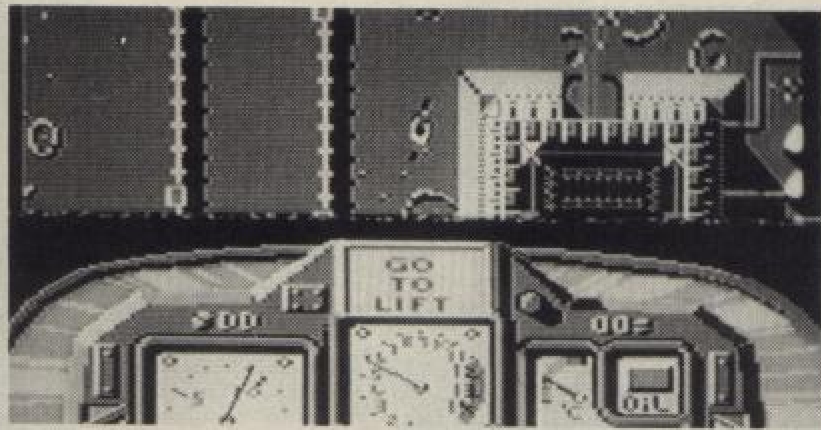


6



5


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Screen shots are taken from the C64 version.




## RED MAX (Code Masters)

**I steadfastly refuse to believe that anyone can complete this horribly unplayable game without the aid of unlimited lives — the later levels are ruddy impossible. Anyway, here are some POKEs to help you on your quest, supplied by good ol'** Jim Blackler **who lives in Lancaster, Lancashire. Firstly** LOAD **the game as normal, and once it's finished loading reset the computer. Now you can enter these POKEs:**

POKE 6352,173

**For infinite lives**

**OR (if you're brave) . . .**

POKE 5224,number of lives (1 to 255)

POKE 4991,173

**For infinite fuel**

POKE 5800,96

**To make the lasergates harmless**

**If you think the keys are a bit plebby you can change them to a more sensible arrangement: left shift — rotate left; right shift or Z — rotate right; RETURN — accelerate. Enter the following POKEs.**

POKE 8055,253
POKE 8056,190
POKE 8057,254
POKE 8060,128
POKE 8061,16
POKE 8062,2
POKE 4143,8

**And you can restart the game by typing** SYS 2064

## MORE ADVENTURES OF BIG MAC THE MAD MAINTENANCE MAN (Mastertronic)

**This is knocking on the years, but if you're still having problems or just never completed it then get it out of the cupboard, dust it down and make sure it's free of cobwebs, then put it in the C2N. Now type** POKE 43,200:LOAD (RETURN). **When the message** ?SYNTAX ERROR **appears type** POKE 43,1:LOAD. **When the message** READY **appears type** SYS 30721:LOAD. **Wait for a bit, then when** READY **appears type . . .**

POKE 4170,number of lives (1 to 254)

**And then** SYS 19072 **to start the game. Thanks to** Damon Jenkins **from Hendredenny, Caerphilly for those POKEs.**

## ALLEYKAT (Hewson)

Quite a number of intrepid AlleyKatters have spotted this tip, so thanks to all of you who've sent it in. At the beginning of a race fly to the right hand side of the screen and extend your wings. Shoot all the obstacles in your path for one lap, then flip your wings back and accelerate to full speed for the rest of the race. Most Anti-Kat craft should leave you alone, even the KaterKiller, but keep shooting just in case. Never enter dodge 'em races as this method often doesn't work on them.

## LEGEND OF SINBAD (Superior Software)

**If you're having trouble getting off the first screen then you can try typing in these passwords:** COSMO **(for level two)** STORM **(level three) and** TWIST **(level four). Thanks to** The Breaker **of the Doughnut Cracking Service.**

## SILENT SERVICE (US Gold)

Steve Peverall **(no address supplied) has found a neat way to replenish your torpedoes and shells at any time you with during the game. Simply press** RUN/STOP, **then when the cursor appears type** RUN **and press** RETURN. **You'll now have a full quota of weaponry.**

## SKOOLDAZE (Microsphere)

**Here are some very comprehensive tips on this great little game. Thanks a lot to** Robert Barbosa, **from Reading, Berks. Right class, sit up and listen. Here are all the dates you need to get top marks in the history lesson:**

| | |
|---|---|
| Poitiers | 1356 |
| Borodino | 1812 |
| Lexington | 1775 |
| Waterloo | 1815 |
| Culloden | 1746 |
| Yorktown | 1781 |
| Agincourt | 1415 |
| Lepanto | 1571 |
| Clontarf | 1014 |
| Shrewsbury | 1403 |
| Crecy | 1346 |
| Gettysberg | 1863 |
| Evesham | 1265 |
| Balaclava | 1854 |

### HOW TO GET THE SHIELDS

All the shields on the top floor can be hit simply by jumping up at them. The leftmost shield on the ground floor can be hit by climbing up the first three steps of the nearby staircase, facing right and firing your catty (although beware of teachers who might catch you in the act). The same applies to the rightmost shield on the ground floor and the rightmost shield on the first floor. If it's playtime go immediately to the exam room where you'll nearly always find the tearaway writing on the board. If he's there you have a great opportunity to knock him down and ricochet a shot off him to hit the shield above (this one's the hardest to hit).

### PLAYTIMES

Most playtimes, the first year informer will come up to you a give an update on what's going on. there are three possible pieces of news:

A) Angelface has mumps. If this happens go to any classroom, preferably the reading room and stay there because the bully never enters the classroom during break.

B) A peashooter with your name on it has been found on the fire escape. Don't bother here because Boy Wander always gets there before Mr Whacker. Hit the informer for giving you such a useless piece of info and jump up and down on his face.

C) Quickly go to the fire escape when you're told that Einstein is going to sneak on you. There you'll find Einstein and you can begin your attack. Punch Einstein in the face, move back a step and punch him again when he comes to. Repeat the process until breaktime ends

### DANGERS

As you progress in the game you may find that the first years start walking around in gangs of about half a dozen or more. Avoid them at all costs because if you mingle amongst the gang you'll find yourself being knocked down repeatedly.

### JUST BEFORE A LESSON

When a teacher enters a classroom before a lesson and starts telling everyone to shut up, go in front of him, fire your catty and sprint to the back so that someone else gets the blame.

### DURING A LESSON

During lessons you cannot normally sit at the back because Einstein always occupies the rear seat (except for some lessons in the map room). Instead, sit one from the back making sure that one of the major characters, preferably Angelface, is sitting nearer the blackboard. When the teacher has his back turned (when he's cleaning the board for example), stand up and fire. Keep on repeating this because someone else always gets the blame. The above doesn't apply to a lesson with Mr Withit in the white room because both Angelface and Boy Wander bunk off that particular lesson.

Alternately you can sit at the front and as the teacher attempts to wipe the board, write on it and then quickly sit down again before he turns around.



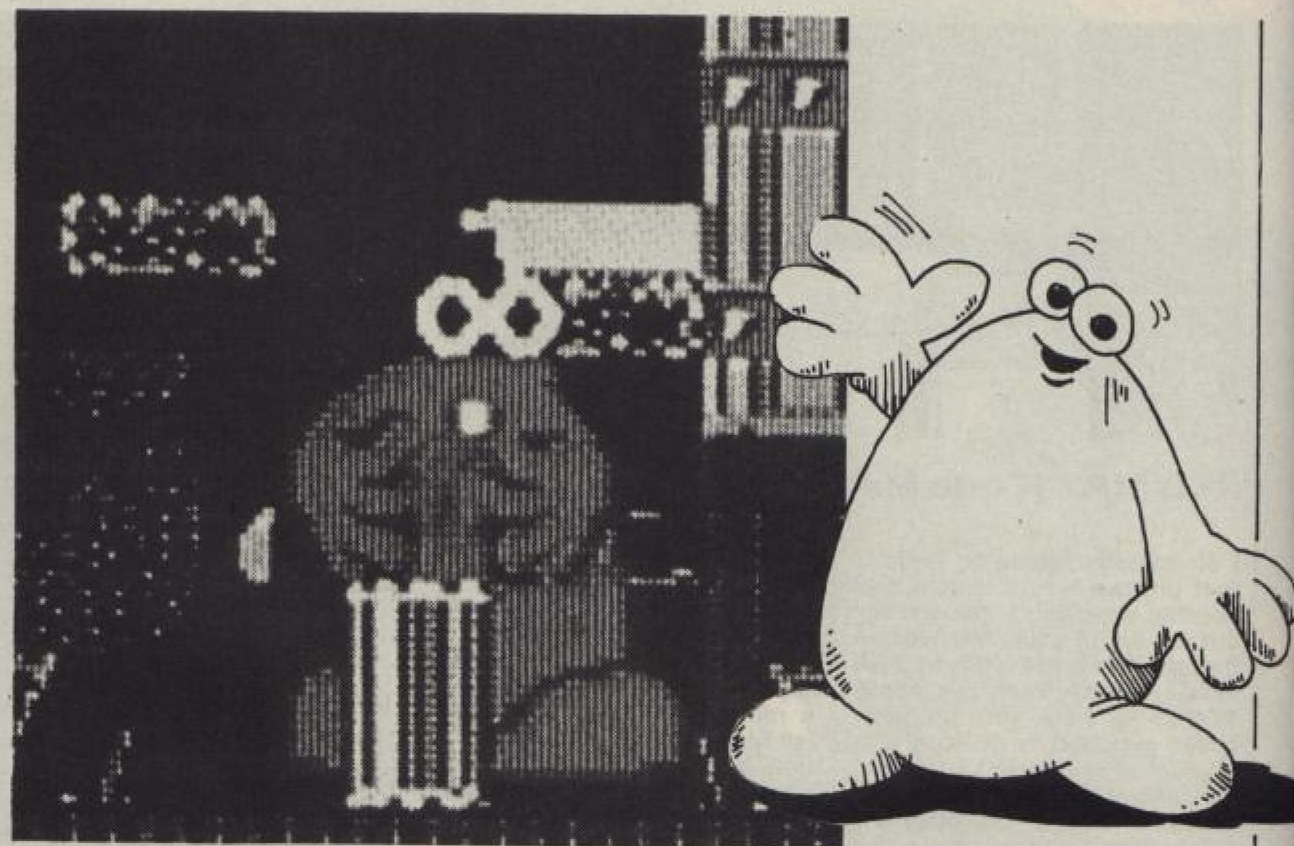


## TRAPDOOR (Piranha)

Here are some dead useful tips from Douglas Bayliss who lives in the new town of Telford, Shropshire. They don't make the game any easier, but at least you now know what you should be doing. Oh, these tips apply to the learner Berk level.

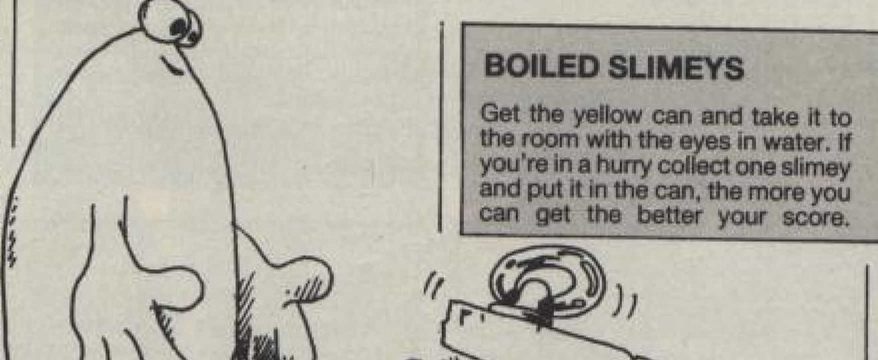
### CAN OF WORMS

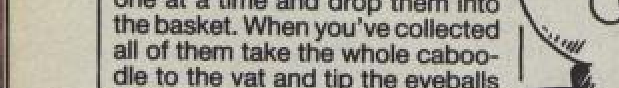
Fetch the can, wander back to the trapdoor screen and drop the can (but don't drop it on the trapdoor). Open the trapdoor and let out the worms, then shut the door again. When Drutt is on the trapdoor open it again and he'll fall into it (he'll give you no hassle now). Run around and pick up the squiggly worms, plonking them into the can as you go. You need three worms to finish the task. That's the simplest task, now onto the more involved ones.



### EYEBALL CRUSH

Find and pick up the yellow can and plod your way to the room with the three pots. Tip up the can and pick up the three seeds that will fall out, putting each of them into a pot. When you've dropped the seeds into the pot stand back and wait for them to grow. Once the strange plants have grown, get the basket from the adjacent room and take it back to the plant pot screen, dropping it as far down the screen as it'll go. Pick up the eyes one at a time and drop them into the basket. When you've collected all of them take the whole caboodle to the vat and tip the eyeballs into it. Once you've done this, discard the basket and push the vat onto the screen with the trapdoor.





Go and get the bottle from where you got the basket, and put it under the tap on the vat. Now open the trapdoor and let out the jumping creature with big, bulging eyes on stalks. Wait a while and he should jump into the vat, crushing the eyeballs as he does so. You might have to shift the vat and bottle around a little to get it on target, but it isn't really difficult — just keep an eye on where the creature lands.



### BOILED SLIMEYS

Get the yellow can and take it to the room with the eyes in water. If you're in a hurry collect one slimey and put it in the can, the more you can get the better your score.

Make your way to the room with the stove, drop the can and fetch the cauldron from the room with the vat, go back to the stove room, put the cauldron right in front of the stairs and push it as far as it'll go. Go behind the cauldron carrying the yellow can and climb the stairs. When you're standing directly over the cauldron, tip out the slimey(s), push the cauldron near the dumb waiter (making sure it doesn't go into it), and push it up (be careful). Go to the trapdoor and let out the fire- breathing creature and goad it over to the pot, making it breathe fire on it. When you've persuaded it to do your dirty deed push the cauldron into the dumb waiter and send it upstairs.

### FRIED EGGS

Get the pan from the vat room and put it in the stove room. Go to the trapdoor and let out the bird. Get the bullet (or any object for that matter, as long as you're careful not to lose it down the trap), and put it on the trapdoor. Wait until the bird flies over the trapdoor, open it and the object will fly up into the air and hit the bird. Close the trapdoor quickly and run to the stove room and grab the pan. Go directly under the bird (it's eyes should now be bulging), and wait until it lays an egg, which you should catch in the pan. Put the pan on the stove (you can collect more eggs if you wish) and wait until it gets red hot. Take it to the dumb waiter (Berk might drop it first, but pick it up and carry on) and send it upstairs.

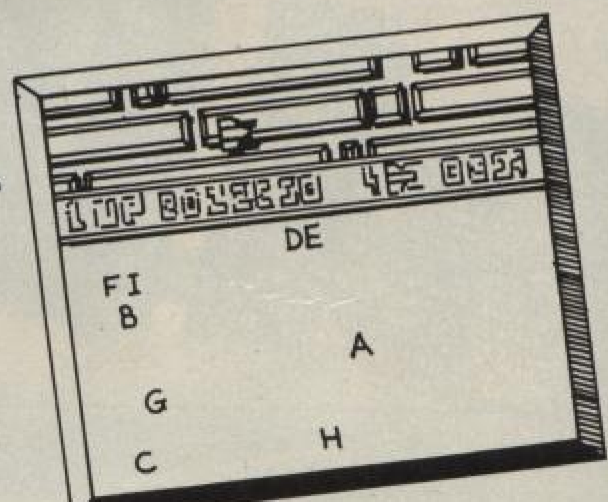
After that tidy everything up and put it in its rightful place.



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# TIPS






## SANXION (Thalamus)

**This seems quite a popular game judging by the response. But even so, the scores aren't too hot (according to Mr Scorelord), so here are some really useful tips which will help you conquer all the levels. Thanks to** Anon **from Ludlow.**

Level one is quite straightforward — go as fast as you can and stay at the top of the screen as often as possible, moving only if you have to. To get used to the alien attack patterns — there are four different formations — take it slow. Then, when you feel proficient, 'burn it'.

The second level is much the same as the first. To dispose of the 'snaky' aliens, go to the bottom of the screen and get in real close. Now let 'em have it — BLAM! BLAM! BLAM! Once you've disposed of the 'snaky' aliens, move up to the top of the screen and zip past the bomb-dropping fighters at full speed. Don't worry about the bombs — you can outrun them if you always travel at full speed. The barriers can prove overwhelming, but are easily mastered. Use the maps from last issue to get past the barriers, together with this useful tip . . . when you get to the top of the third barrier, let go of the joystick and you will sail through the hole in the fourth barrier. Now push up and when you reach the top of the fifth barrier, let go of the joystick again and you should sail through the sixth and seventh barriers and finish the level.

Level three is much the same as level one, only watch out for the occasional barrier (use the scanner for advance warning). Use the map for bonus level three.

The fourth level is also straightforward — once you've learned the various alien movement patterns. Start by moving to the top of the screen. Wait until the ships zoom by, then drop down and let them have it up the backside or when they turn tail. Move down to the bottom right hand corner of the screen and shoot like crazy to destroy the rockets as they appear. Then move back to the bottom left hand side of the screen and shoot the lowest of the three aliens (which look like travelling irons). If it shoots at you, you should have time to avoid the bomb. Now, move up and under the first two digits of the score. Move left as soon as you see the aliens appear from behind you — the bombs should bounce harmlessly in front of you. Stay underneath the exploding doobrie and its bombs will miss you. The rest of the level is up to you . . . Use the diagram below for bonus level four — it shows where you should position your ship if you want to crash into all the aliens.

Level five: the large 'jelly mould' shaped ships which appear at the beginning of the level are easily avoided. They will always exit the screen at roughly the same point as they entered it. The wobbly fighters aren't too bad either — keep moving up and down ever so slightly as you fire. The 'rocket rabbits' (they breed at speed, see) are easy enough to avoid, but killing them is a lot harder — the green rockets multiply rather rapidly as you shoot them, so they are best left alone. As for the mothership . . . well, if you've got the lives to spare, kill yourself by running into one of its bombs. When you reappear on screen the Mothership will have disappeared, allowing you to speed to the barriers. If you manage to negotiate the barriers, then a huge bonus is yours - attacking the Mothership only wastes time.

Level six isn't too difficult . . . if you use the scanner. Yes, contrary to popular belief, the top scanner is not superfluous. Keep a beady eye on the scanner and you will soon be able to distinguish between the two major alien attack patterns which come from behind. Stay at either the extreme top or bottom of the screen, depending on which attack pattern appears, and the aliens will gallop past.

Level seven: stay at either the top or bottom of the screen and destroy the aliens at the ends of the chain. When you encounter the wobbly fighters, don't shoot them — they go berserk. Shoot the end of the undulating chain of aliens, then speed past them before they shoot too many bombs. To avoid the next wave of wobbly fighters, stay at the top of the screen, go at full speed and fire like crazy.

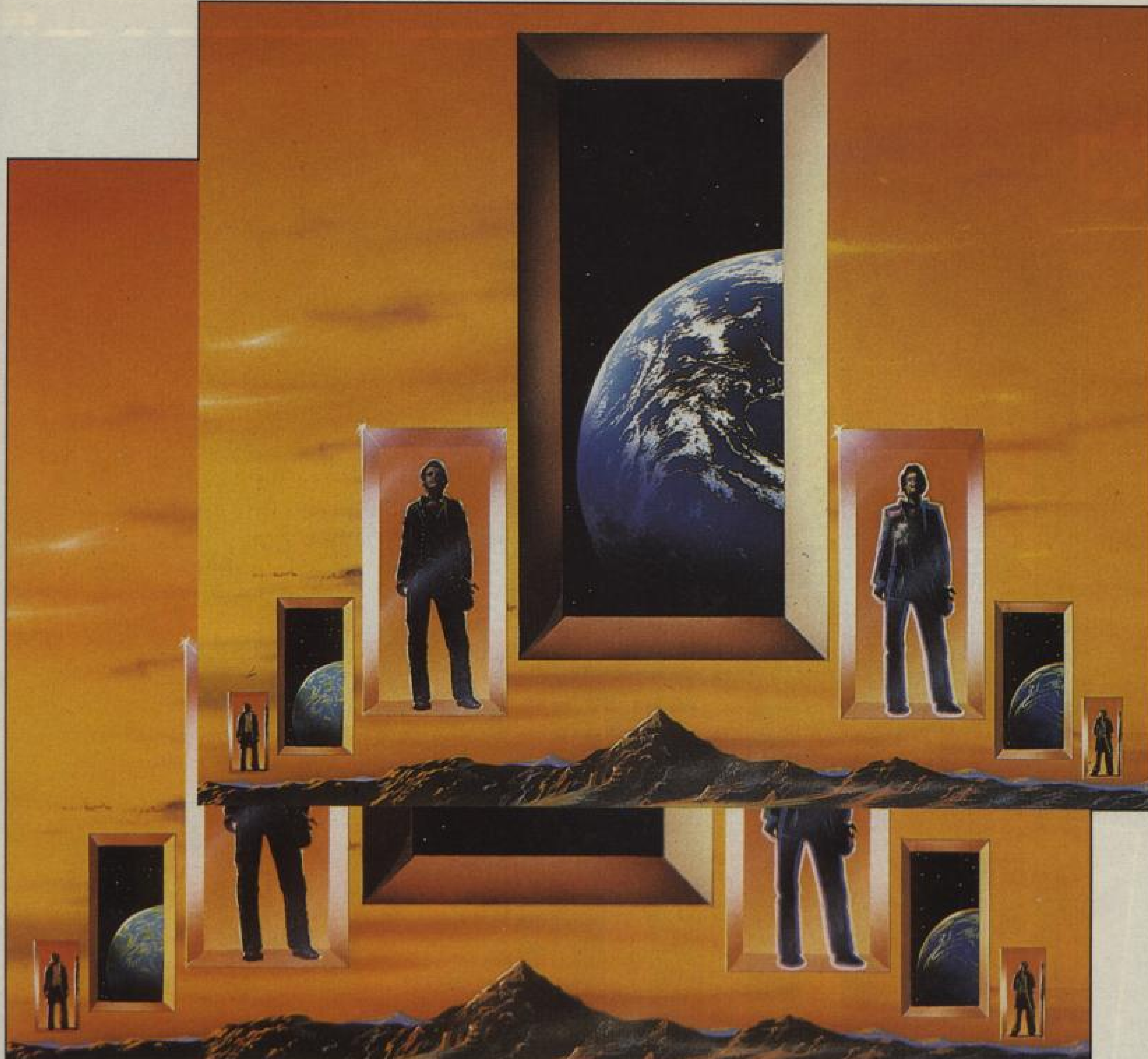
Level eight: beware the yellow ships — shoot them or they will return and shoot you! Use the map in the last issue to help you negotiate the barriers at the end of this level.

Level ten is a bitch. Stay at either the top or bottom of the screen and don't go too fast — the faster you go, the faster the rockets fired by the Motherships come at you.

Enter The Darkside . . . The other thirty levels feature faster aliens (which fire more bullets) and the occasional barrier or two thrown in for good measure. Good luck — you'll need it!







**T**wo worlds – the mirror image of each other, touch in space through a Time-Warp.

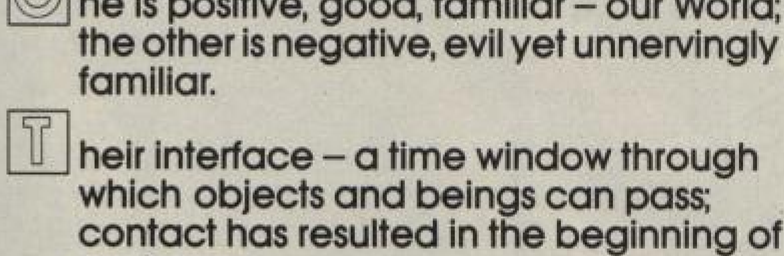
**O**ne is positive, good, familiar – our World; the other is negative, evil yet unnervingly familiar.

**T**heir interface – a time window through which objects and beings can pass; contact has resulted in the beginning of exchange.

**R**estore our World – stop the invasion, but do it now, for as the exchange accelerates, the time window grows larger – domination is a hand!

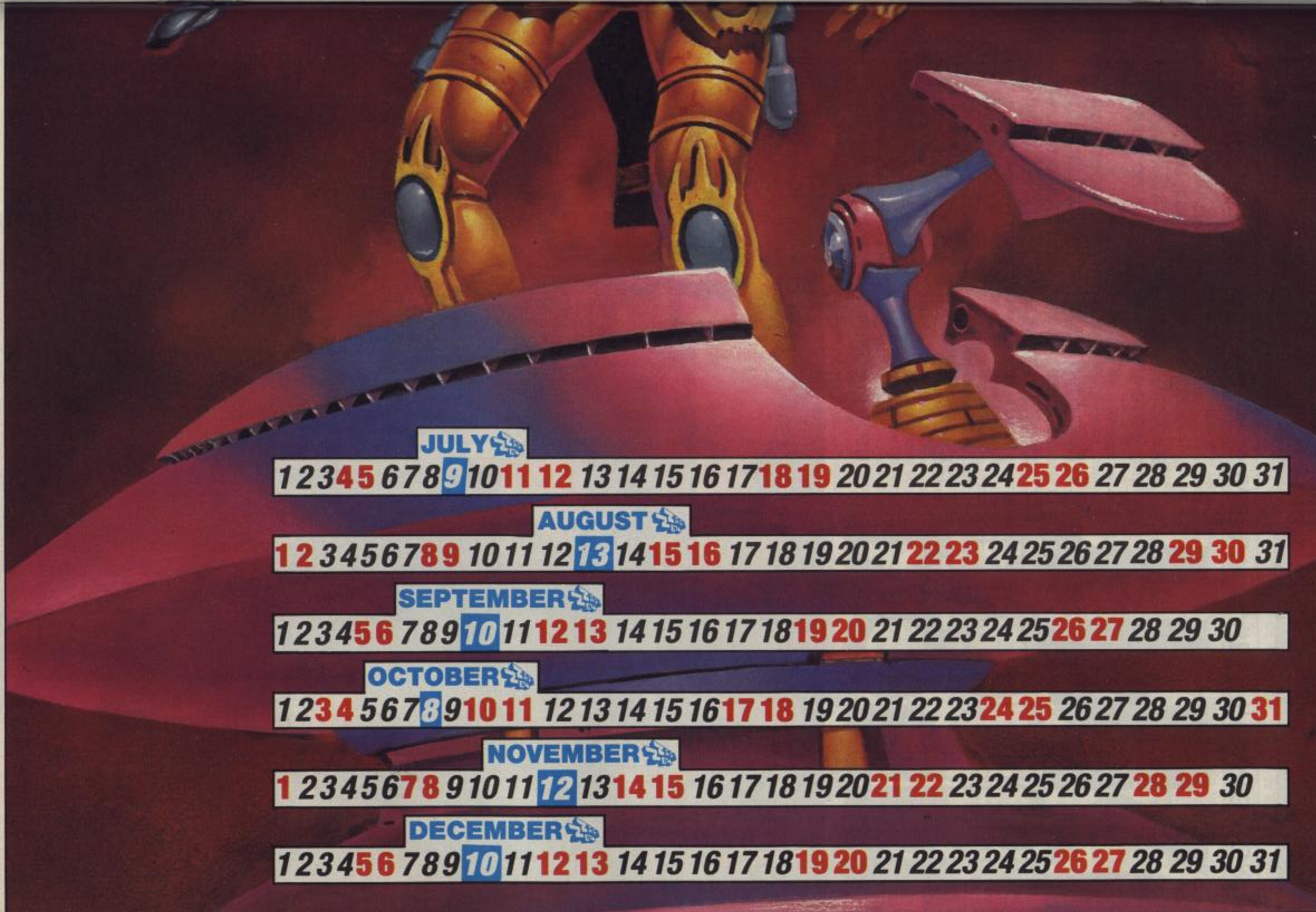
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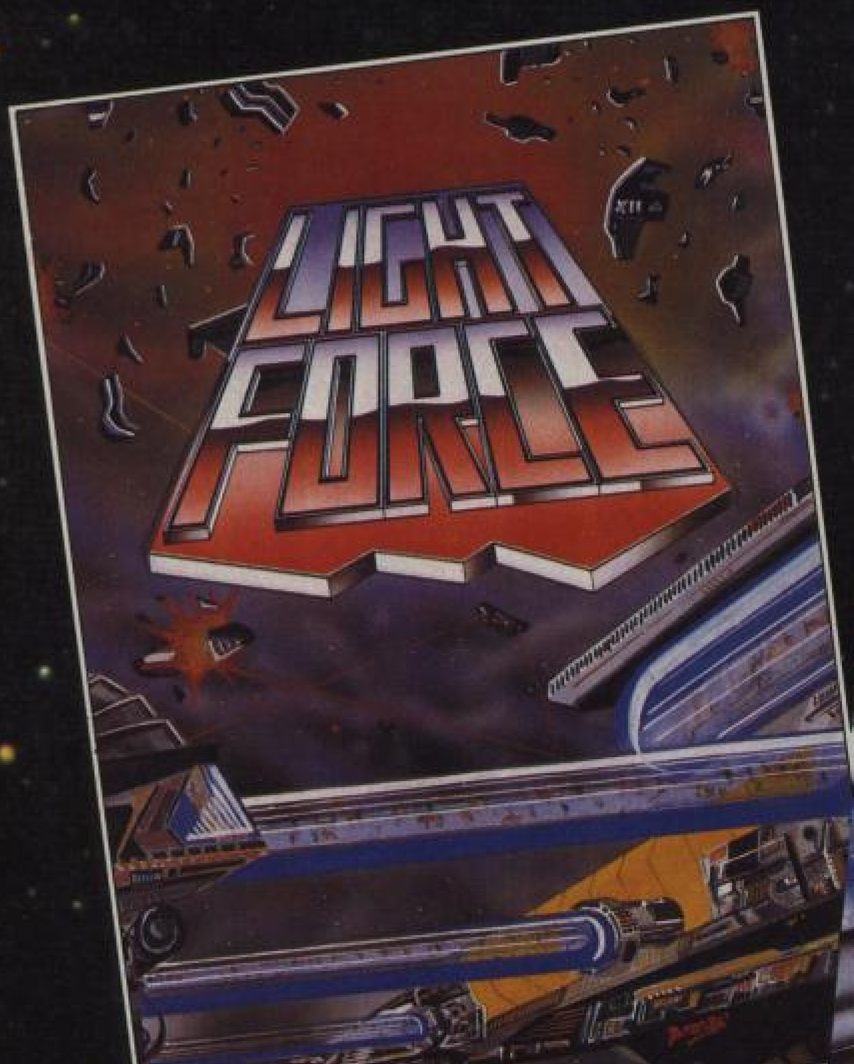

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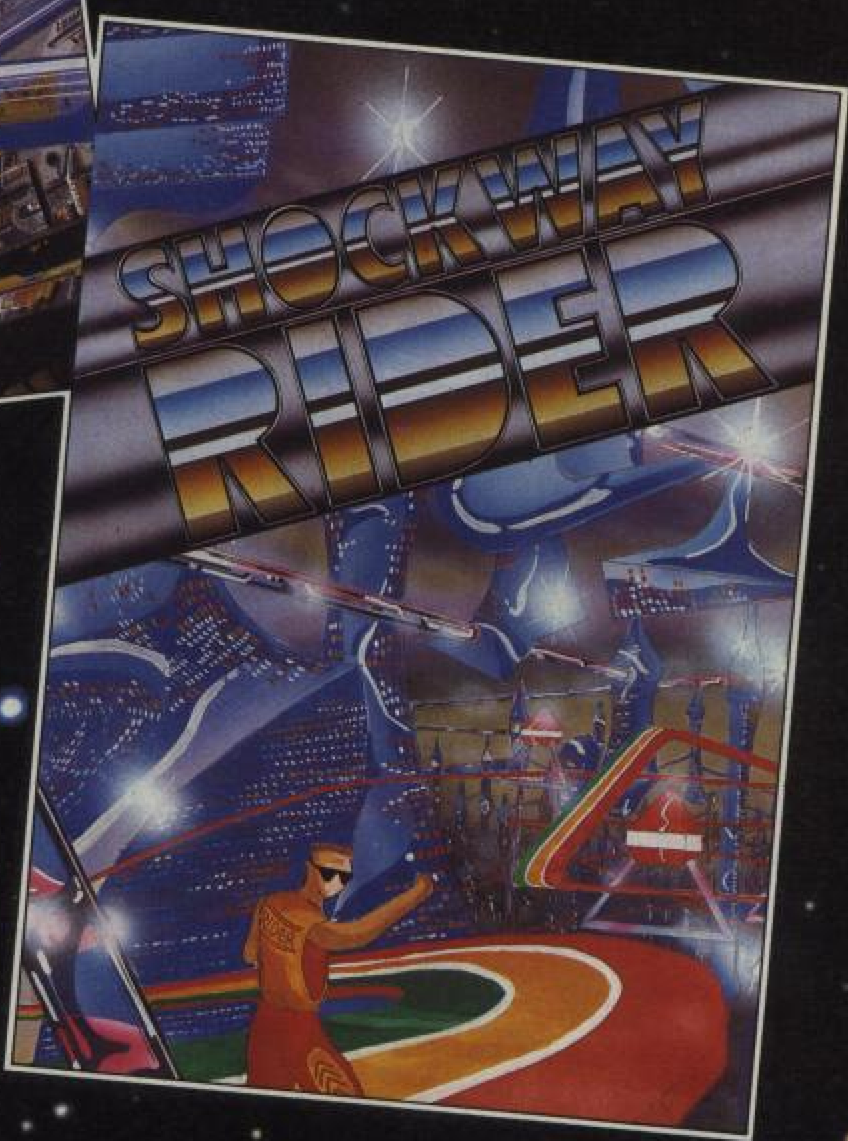

JULY
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AUGUST
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SEPTEMBER
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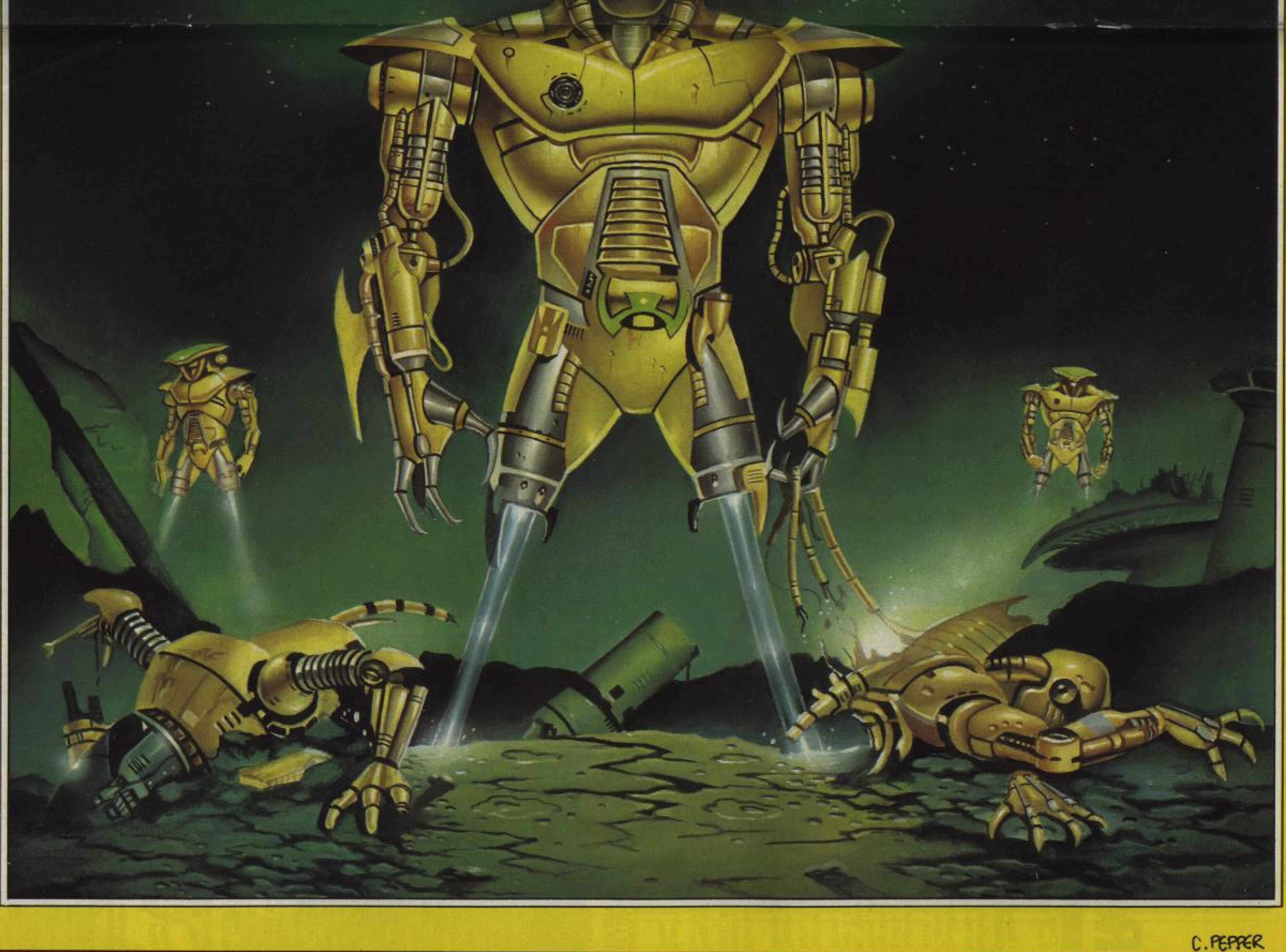
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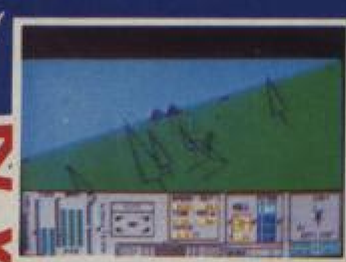

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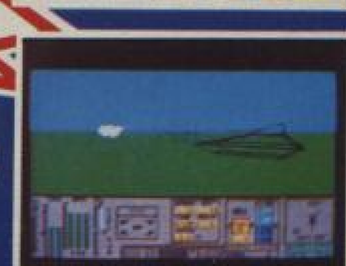
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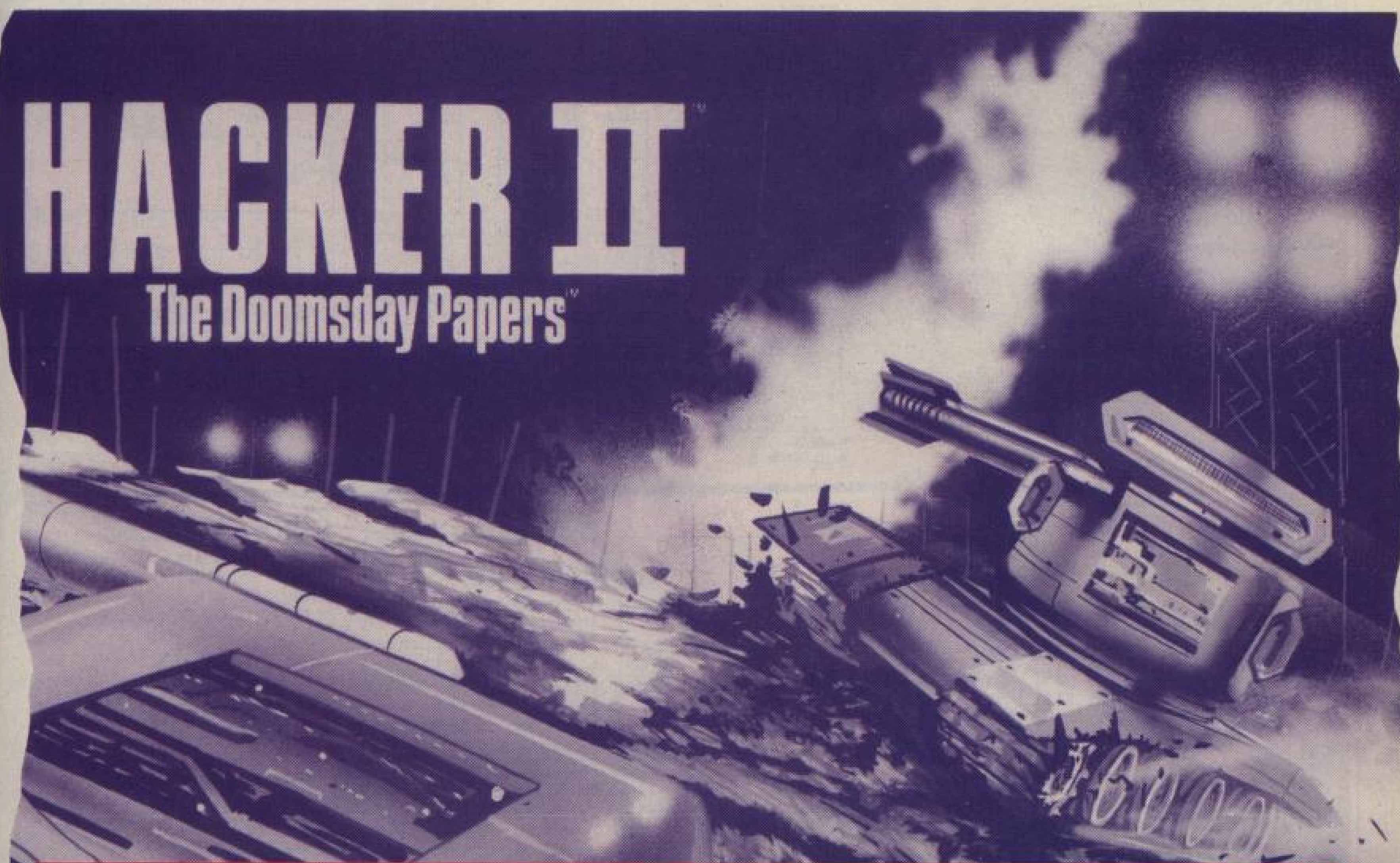
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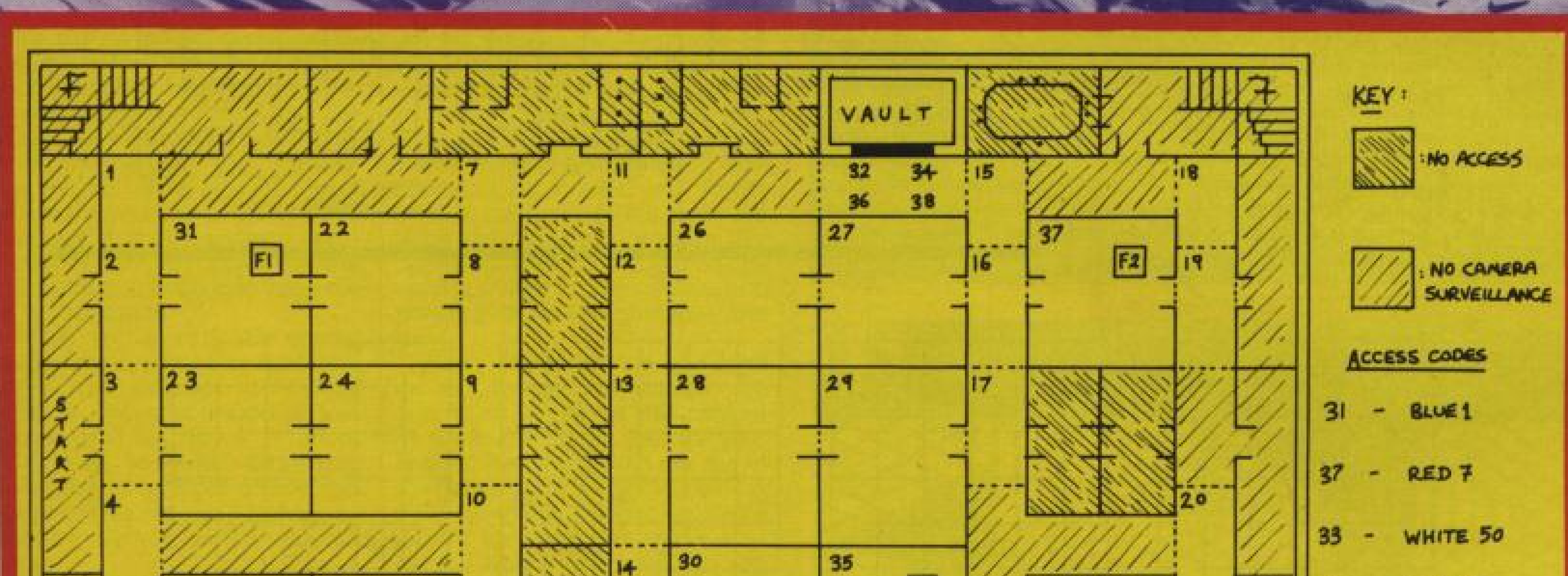
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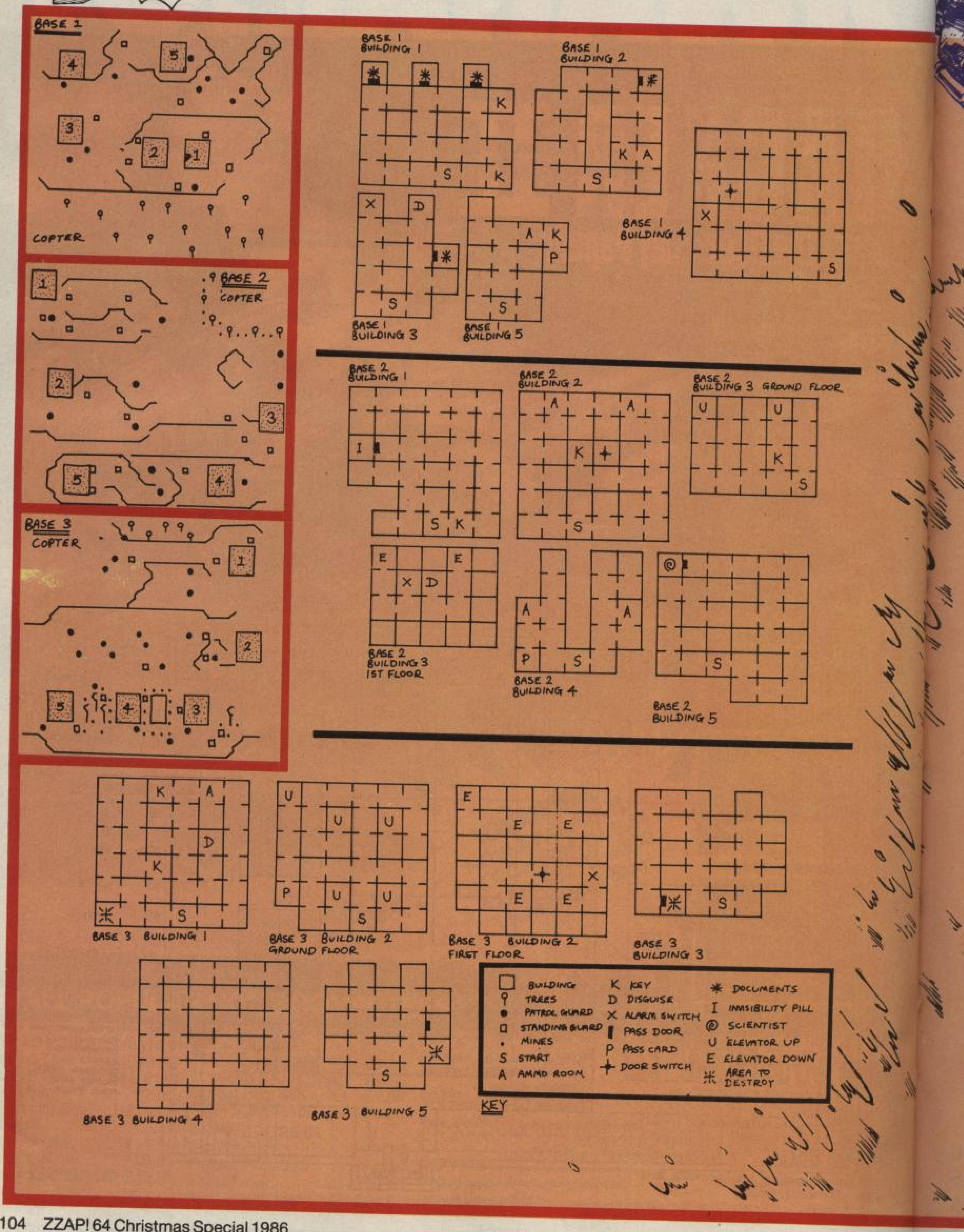
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HACKER II
The Doomsday Papers


VAULT
ENTRANCE
START
KEY:
: NO ACCESS
: NO CAMERA SURVEILLANCE
ACCESS CODES
31 - BLUE 1
37 - RED 7
33 - WHITE 50
35 - WHITE 6
VAULT COMBINATION
07041776
NOTE: STUDY THE ACCESS CODES AND THE COMBINATION BEFORE DECIDING WHICH FILE TO TAKE FROM VAULT.
MAP COMPILED BY ALAN AND TREVOR BASS


BASE 1
COPTER
BASE 2
COPTER
BASE 3
COPTER
BASE 1 BUILDING 1
BASE 1 BUILDING 2
BASE 1 BUILDING 3
BASE 1 BUILDING 5
BASE 1 BUILDING 4
BASE 2 BUILDING 1
BASE 2 BUILDING 2
BASE 2 BUILDING 3 GROUND FLOOR
BASE 2 BUILDING 3 1ST FLOOR
BASE 2 BUILDING 4
BASE 2 BUILDING 5
BASE 3 BUILDING 1
BASE 3 BUILDING 2 GROUND FLOOR
BASE 3 BUILDING 2 FIRST FLOOR
BASE 3 BUILDING 3
BASE 3 BUILDING 4
BASE 3 BUILDING 5
BUILDING
TREES
PATROL GUARD
STANDING GUARD
MINES
S START
A AMMO ROOM
K KEY
D DISGUISE
X ALARM SWITCH
PASS DOOR
P PASS CARD
DOOR SWITCH
DOCUMENTS
I INVISIBILITY PILL
@ SCIENTIST
U ELEVATOR UP
E ELEVATOR DOWN
AREA TO DESTROY
KEY



## INFILTRATOR (US Gold)

**Here are some extensive tips to be used in conjunction with the maps. Thanks to** Phil Everitt **from Fareham, Hants and** Michael Coutlas **and** Craig Donoghue, **both from Horsforth in Leeds. If in doubt at any time check the game's instructions, especially if you're having difficulty with actually flying the helicopter.**

### FLYING

Start the engine as per instructions and lift off. As soon as your horizon changes go to the map screen, find and enter your ADF, turning your helicopter around until it's pointing in the right direction. Once you've done that, set your speed to three quarters on the dial and make sure that your height is between 1500 and 2000 feet.

As soon as an enemy aircraft appears and requests your ID wait a while. If he's aggressive he'll fire at you, so wait for him to do so. If he is hostile and unleashes a missile your instrument will flash an R (if the incoming missile is radar guided) or an H (heat seeking missile). If it flashes the former drop a load of chaff and deal with the latter by launching a flare. Once the missile is destroyed the enemy plane will fly past and overtake you. As soon as he flies past fire a rocket and you should kill him. The guns are a pretty useless commodity since you can't fly the helicopter fast enough to keep the jet in your sights.

When you're over the enemy base reduce speed to zero and begin your descent. You must switch to whisper mode at just above 1000 feet (try it at about 1100 feet) to avoid detection. Switching to whisper above this height will cause your oil temperature to overheat before you can land.

After a couple of goes you'll soon get the hang of flying the helicopter, and once you master the direction finder you'll only ever encounter two or three enemy planes on your journey.

On the return journey use the above tips.

### MISSIONS (General tips)

Don't use grenades outside because the other guards will hear and catch you, so use the spray. Even using this you may be seen and get caught. The positions of the electronic key and spare grenades are not shown on the map, as they are in different places every time you load the game - you'll always have to search for them. Always show the guards your papers, but if they aren't in order use a grenade and then search the room. You can search a room while a guards back is turned towards you, but it's a bit risky since he could turn around at any time. In the open doors room you don't need to gas the guard to insert the security card, but you must have your papers checked first. If you use the janitor's uniform be careful, if you get too near a guard and he sees your unfamilar face he may get suspicious and ask you for your papers.

### MISSION ONE

This, quite naturally, is the easiest of the three missions. Get the security card and open all the locked doors. Once you've done that go back to all the previously locked rooms and photograph the plans on the walls, although remember you must gas the guard before taking a snapshot. You must take five photographs to complete the mission, and there are plans in each of the five locked rooms. There aren't any mines in this mission so you don't need to worry about them.

### MISSION TWO

Get the security card and open all the locked rooms. Collect the ammo from the ammo stores. This is done by gassing the guard, and searching the three cabinets in the ammo store to get the three grenades sitting in each one. Swiftness is the order of the day here since you have to complete this operation before the guard wakes up. If you want to play safe you can always pick up two grenades and leave.

When you've got the grenades go to the weapons lab, gas the guard and search the little cabinet for the invisibility pill, then set your charge. You must then get out of the building before it explodes. On the way out don't stop to have your papers checked, gas the guards as you leave. When the building explodes all the alarms will go off, so go to building three and switch them off before getting the professor. When you've got the prof, give him the invisibility pill which will allow you to sneak him past the guards to the helicopter and freedom.

### MISSION THREE

This is the hardest as extra grenades are few and far between, but it can be done. The primary target is the security pass. Once you've got it you'll have to set one explosive charge in building three, four in building four and one in building five. When all the charges are set go back to building one, set the last charge, get back to the helicopter and fly back to base.

## 1942 (Elite)

**If you want to become an indestructible or immortal pilot you can enter these** Hacker Jon and JWL3 **POKEs. Put the cassette in the drive and type** LOAD (RETURN), **press play on tape and when** READY **appears type:**

POKE 1010,76:POKE 1011,248:POKE 1012,252 (RETURN)

**Now type** RUN (RETURN). **When the computer resets type:**

POKE 816,167: POKE 817,2 (RETURN)
POKE 2095,76:POKE 2096,248:POKE 2097,252 (RETURN)

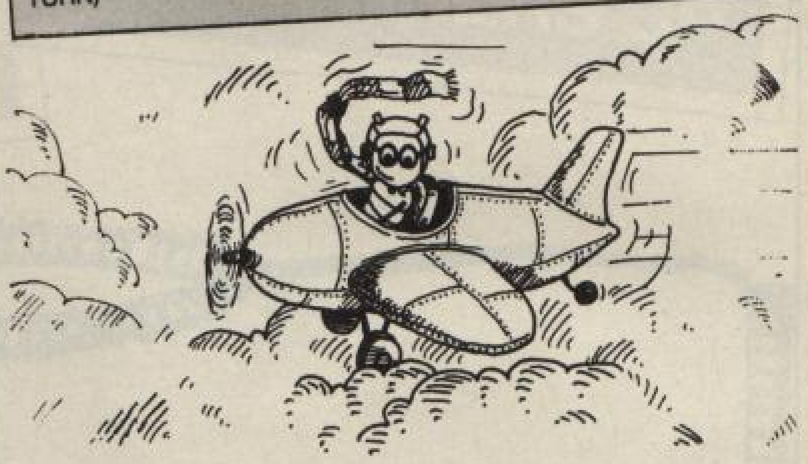
SYS 2061 **to load the rest of the program. When the computer resets again enter the following POKEs:**

POKE 3237,169:POKE 3239,0 (RETURN)
POKE 5765,234:POKE 5766,169:POKE 5767,0 (RETURN)

**To disable the collision detection. You can also . . .**

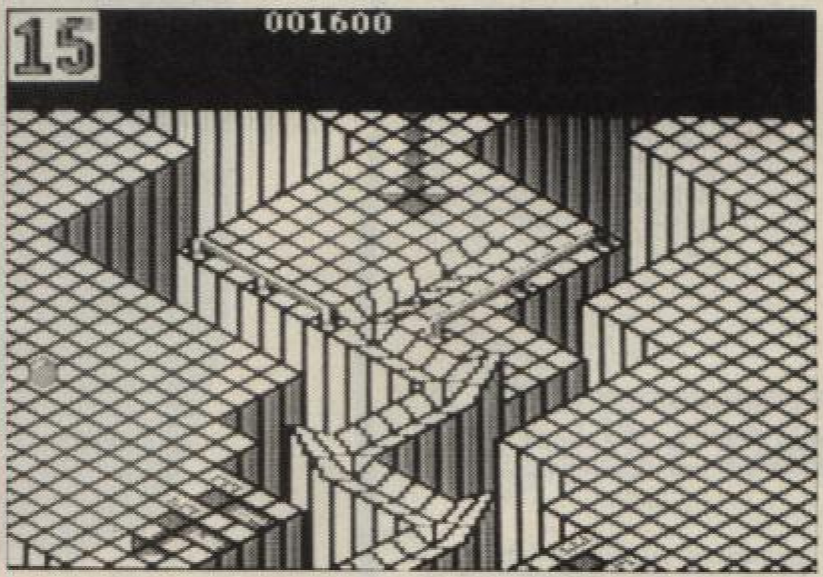
POKE 5806,234: POKE 5807,234 (RETURN)

**. . . for unlimited lives. Once you've finished** SYS 2640 **to start the game**

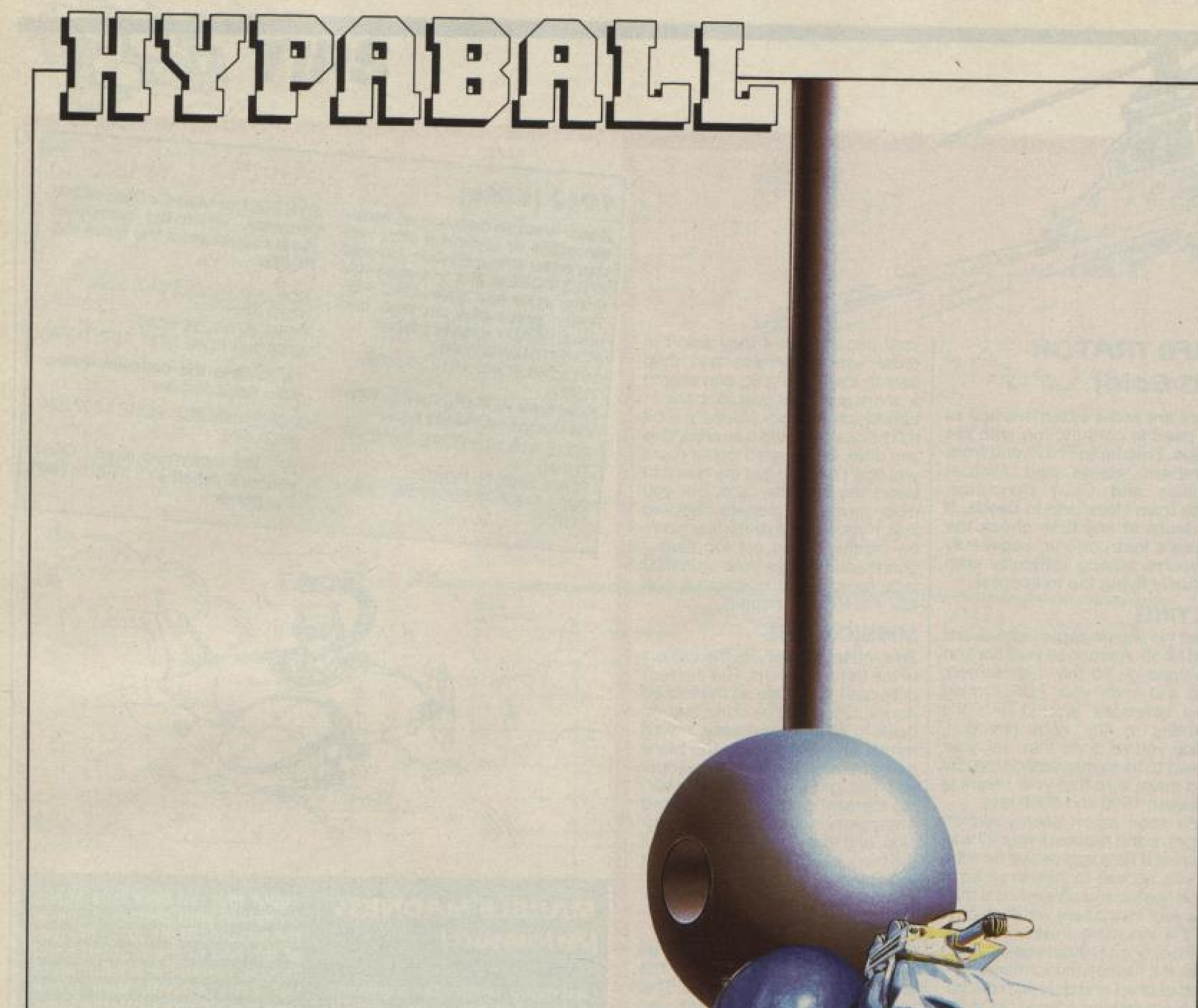


## MARBLE MADNESS (Ariolasoft)

Last month we printed a brilliant Marble Madness tip which showed you how to get onto the secret 'water' level. Unfortunately the picture which showed you what to do got left off (it was printed with the review!). Sorry about that, so here it is again, complete with picture. Look at the picture. Right, jump the gap at the end of the first left hand zig-zag (using the fire button to get extra speed), then plonk your marble on exactly the same spot as shown in the picture. Wait until the time counts down to thirteen and you'll be magically transported to the water level.




Well, that's all I'm afraid. I'm off to sleep in a minute, but before I doze off may I say a very Happy Christmas to you all and thanks to all of you who have sent in tips over the last year. Hopefully next year the tips pages will be just as successful. If you have any POKEs, maps, solutions or anything which you think will help other games players then send them to: ZZAP! TIPS, PO BOX 10, Ludlow, Shropshire SY8 1DB. **See you next year.**




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# GET YOUR FINGER ON THE BUTTON WITH KONIX!

## WIN A COMMODORE DISK DRIVE AND MPS PRINTER

## 20 SPEEDKING JOYSTICKS FOR RUNNERS UP




KONIX are not a company well known for their fabulous games. This is not overly surprising, as they have made their name by helping everyone to play of games and get bigger and better scores with the KONIX joystick range. Now they are celebrating the success of their microswitch joystick — the KONIX SPEEDKING — which is shaped to fit the palm of your hand. No more unsightly blisters and throbbing thumbs thanks to its ergonomic lines.

The KONIX stick is one of the best you can buy, so far as I can see. I never get a chance to have anything but the worst in just about everything. Take clothes for example. While all the joystick-pumping prannets at the Towers clothe themselves in the latest up-to-the-minute Designer computer-junkie wear, they sport the very latest of T-Shirts complete with Designer logos. The most up to date T shirt that I have lurking at the back of my wardrobe is a *Tingah and Tucker* Fan Club T-Shirt that Auntie Mabel gave to me. (She didn't want to wear it herself and give her age away.)

What I could do with is a T-Shirt logo that would be envy of all my friends. Something that I could wear on a shirt around the office and be the first to wear Designer minion clothes.

Unfortunately, I have very few ideas myself and not being blessed with the same kind of fashion sense as the other office trendies, I ought to leave the hard work to you. If your entry sews up the first prize you'll be the proud owner of a Commodore MPS printer and a Commodore disk drive plus your very own KONIX SPEEDKING JOYSTICK. Twenty runners-up collect a SPEEDKING blister-reducing joystick to make game-playing in '87 that much easier on the hands . . .

ZZAP! COMP

Put your designs for the ultimate in minionesque wear onto an A4 piece of paper and send it off with the jolly old GPO to arrive here by the 8th of January 1987. Don't forget to put your name and address on the back of your entry and our name and address on the front of the envelope which is: **ALL DRESSED IN BLACK, ZZAP! Towers, PO Box 10, Ludlow, Shropshire SY8 1DB.**

# WIN! A REAL FOUR PLAYER GAUNTLET ARCADE MACHINE

## WITH US GOLD AND ZZAP!

## PART TWO OF THE YEAR'S MOST AWESOME COMPETITION



# 50 COPIES
## OF THE COMMODORE 64 VERSION OF
# GAUNTLET
## ALSO UP FOR
# GRABS!!!




ZZAP! COMP

Hello again, and welcome to part two of this amazing competition in which YOU could win your very own four player GAUNTLET arcade machine. Yes, it's true. It weally is the weal thing. Just imagine it, taking pride of place in your bedroom. Cor! Invite your mates round for a game (on free play, of course) and swank away to your heart's content. Double Cor!!

US Gold are also donating FIFTY copies of the Commodore 64 conversion of this incredible game, which is nearing completion even as I write. Cor! (Once again). So how do you go about winning something, eh? . . .

Last month, I asked you to find the names 22 of US Gold games hidden in a huge wordsquare. Well, believe it or not, also hidden in the wordsquare are the names of SEVEN ZZAP! people such as . . . well, it's up to you to find out!

But that's not all you've got to do. Oh no. See the diagram printed on these pages? It's a representation of one of the bonus levels in GAUNTLET in which you have to run around collecting chests within a given time limit. Now, what you've got to do is spot the odd chest out. Which one of the 21 chests is different from the rest? (BIG HINT: there are ten pairs of chests).

When you've done that, cut out the . . . what's that? Oh, I see. OK, here's a summary of what you've got to do:

FIND the names of TWENTY-TWO US Gold games hidden in the enormous wordsquare printed last month.

FIND the names of SEVEN ZZAP! personages also hidden in the enormous wordsquare printed last month.

DEDUCE which of the TWENTY-ONE chests is the odd one out.

THEN fill out the entry form, attach the two tokens (one from the December issue, the other from this issue — no photocopies, please) and send it all to **ZZAP! GAUNTLET COMPETITION, ZZAP! Towers, PO Box 10, Ludlow, Shropshire SY8 1DB** to arrive here before the 19th January 1987.

And the very best of luck.

Thanks to DAVE CROFT of WORTHING BN14 7AX for the wordsquare

**These are the 22 US Gold games I found in the wordsquare last month . . .**

1 ____
2 ____
3 ____
4 ____
5 ____
6 ____
7 ____
8 ____
9 ____
10 ____
11 ____
12 ____
13 ____
14 ____
15 ____
16 ____
17 ____
18 ____
19 ____
20 ____
21 ____
22 ____

**And these are the 7 seven ZZAP! personages . . .**

1 ____
2 ____
3 ____
4 ____
5 ____
6 ____
7 ____

**Which chest is different from the rest?** ____

Name ........................................

Address ........................................

........................................

........................................

Postcode ........................................

GAUNTLET U.S. GOLD

**ZZAP! GAUNTLET**

**ANOTHER TOKEN**

# THE AMAZING . . .

# BANG . . . BANG . . .

# SPLOT..YOU'RE DEAD COMP!

## part II
## THE SAGA CONTINUES. . . .

ZZAP! COMP

**You could ZZAP! a Spiky Haired One with a paint gun!**



**BE YOUR OWN 'ROGUE TROOPER' WITH A DAY AT COMBAT ZONE**
**Courtesy of PIRANHA**

## *THE READERS' ARMY NEEDS YOU*

A little while ago, **PIRANHA** sponsored a competition for *Strike Force Cobra* in which readers had the chance to spend a day having fun playing Combat Zone.

Now they've gone and released *Rogue Trooper*, based on the famous character from *2000AD*. You have to fight your way across Nort territory on a quest to collect tapes that will help put your biochip-based comrades, Bagman, Gunnar and Helm, back into bodies. To celebrate the launch of the game that **DESIGN DESIGN** have been working on for **PIRANHA**, the delectable Mandy Keyhoe has decided to hire a whole Combat Zone zone for a day in the half-term holidays next Spring.

Now we're recruiting for a Readers' Army to face up to the might (or should that be 'maybe'?) of the NEWSFIELD reviewing platoon. In Combat Zone, you are equipped with special guns and get to wear special protective clothing (including goggles) and the aim is to capture the flag belonging to the opposing team. We're going to be ranging the talents of Penn and Rignall, supported by a few other folks from the computer magazines, against a crack squad of readers.

This is your chance to deal a painty 'death' to the egos of the ZZAP! reviewers — the guns used in Combat Zone fire paint pellets, and when someone is hit with a splodge of paint they have to lie down doggo and play dead.

Fancy a go? What we want is a recruiting poster for the army that will challenge the Spiky Haired Ones on the appointed day. Go to town on a full-race propaganda campaign if you like, pointing out all the shortcomings of these horrid fellows who will become 'the enemy' on the day. Mention their track record of Minion-abusing if you like, or the unrealistic size of their egos. Just make them out to be mean 'n' nasty bunch so that any passing pedestrian would be immediately inspired to do his or her duty and sign up for the conflict.

Put your Kitchener type poster on a sheet of paper, no bigger that A4 (which is the size of the page you're reading), and send the finished article to **ZZAP! A SPIKY, ZZAP! Training Camp, PO Box 10, Ludlow, Shropshire SY8 1DB**. Entries must arrive before January the 20th 1987.

The best two recruiting posters will win their propaganda artists the chance to participate in the Ego Wars. Thirty runners-up get to collect a complimentary copy of the game, *Rogue Trooper*.

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**Christmas comes but once a year — and with it, the ZZAP! Readers Awards. This is your chance to tell members of the software industry what you think of their games, their programmers and their advertisements. Vote for the games, the people and the adverts which you feel are worthy of praise. Fill in the form over the page and send it to us as fast as you can so our Database Minion can get to work analysing the results. The first 10 forms drawn out of the bag on 20th January 1987 — the closing date — will earn their senders £20 worth of software and a ZZAP! T-Shirt!**

**The results should be published in the March issue of ZZAP! and shortly thereafter the certificates of accolade will be awarded to the winning companies. Well then, what are you waiting for? Get to it!**

**In each appropriate category enter the name of the program and the software house for which you wish to vote. Please note: products must have a 1986 copyright to be eligible. There's no need to fill in every category — if you can't think of a suitable candidate, leave the relevant category blank. Obviously the more you fill in the better the end result will be.**

**Once you've completed as much of the form as possible, remove this page from the magazine (or photocopy it) and send it to us. Don't forget to write your name, address and T-Shirt size (small, medium or large) on the form in CAPITAL LETTERS!**

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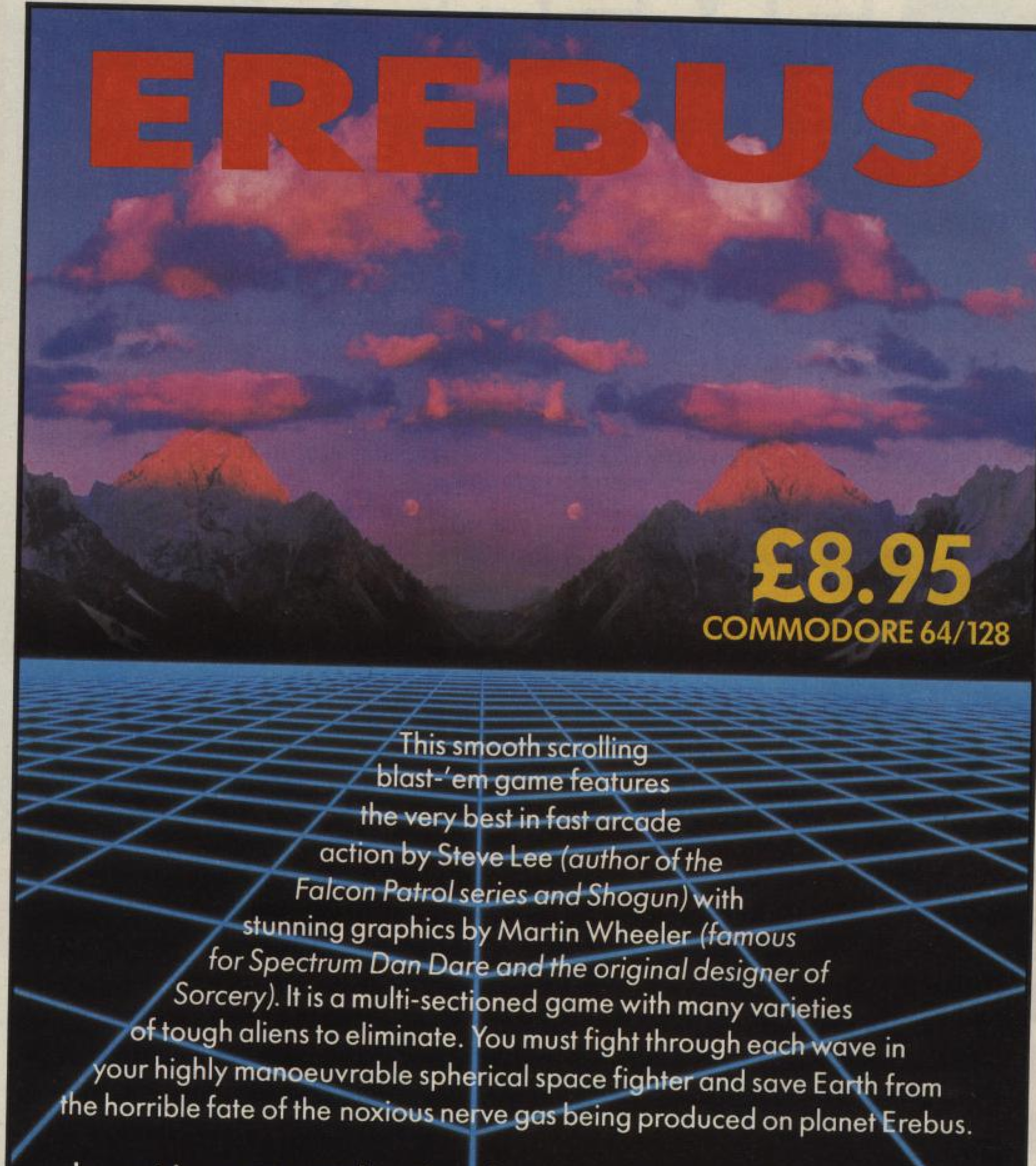
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# POWER EXTREME!

## Albums! Books! Games! T-Shirts! Courtesy of ARIOLASOFT ALL Up For Grabs!




### ZZAP! COMP

Ever watch CENTURIONS? It's a great new super duper cartoon featuring some really mighty heroes who are always around to save the day. Three clean living guys and one super fido dedicated to the defence of you and I against the evil alien hordes that attack earth the same time every Saturday morning. Sounds like it'd make a good computer game, doesn't it? Well that's exactly what Ariolasoft think — at this very moment they are converting the antics and adventures of the CENTURIONS into a thrilling new game.

In the meantime Ariolasoft have decided to donate some goodies to give to you, the best of which is an Ariolasoft Goody Bag. This lovely package consists of several desirable objects, including five faberooni new albums, three great books, four Ariolasoft games, a Centurion model and four swell Tee Shirts! Mere words alone cannot describe this prize so take a look at the piccy on this page and gasp away. Generous Ariola have also given us twenty five tee shirts for you oh-so-lucky readers. Interested? Well we're going to make you work for this one. Here's the competition . . .

Despite the prestigious title of ZZAP! Editor and the maturity his job requires, Mr Penn is well into CENTURIONS. You should see him run up and down the office shouting 'Power Extreme!', pretending the office dustbin is an alien robot. Biff! Bap! Bop! he goes, laying into the bin with a manic gleam in his eyes. A few kicks and a punch later the evil bin is defeated, no longer will he and his rubbish hordes tyranize the office. Gaz then pops into the toilet with a smug look on his face . . . to return thirty seconds later in his mild mannered ZZAP! Editor secret identity. This is all getting a bit tedious as Mr Penn's antics do tend to spread rubbish about the place, and though Gaz's Centurion imitations are entertaining to say the least, we do value his abilities as an Editor a bit more.

This is where you can help. The plan is to booby trap the office dustbin in some way so as to give Gaz a real shock the next time he tries to do battle with it. It has to be a big shock though, hopefully a big enough shock to curtail his bin bashing career indefinitely. Just design a Gaz Penn frightener that will sit nice and innocently in the bin until attacked, then it should burst into scary animation. Send the design to us and the creator of the best anti-Penn device will have his or her efforts rewarded with an Ariola Goody Bag. The best of the rest will receive one of the twenty five T-Shirts.

So get cracking and send your entries to **STOP GAZ PRATTING ABOUT, ZZAP! Towers, PO Box 10, Ludlow, Shropshire SY8 1DB** to arrive before the 20th of January 1987.

# HOW TO . . . AND HOW NOT TO . . .

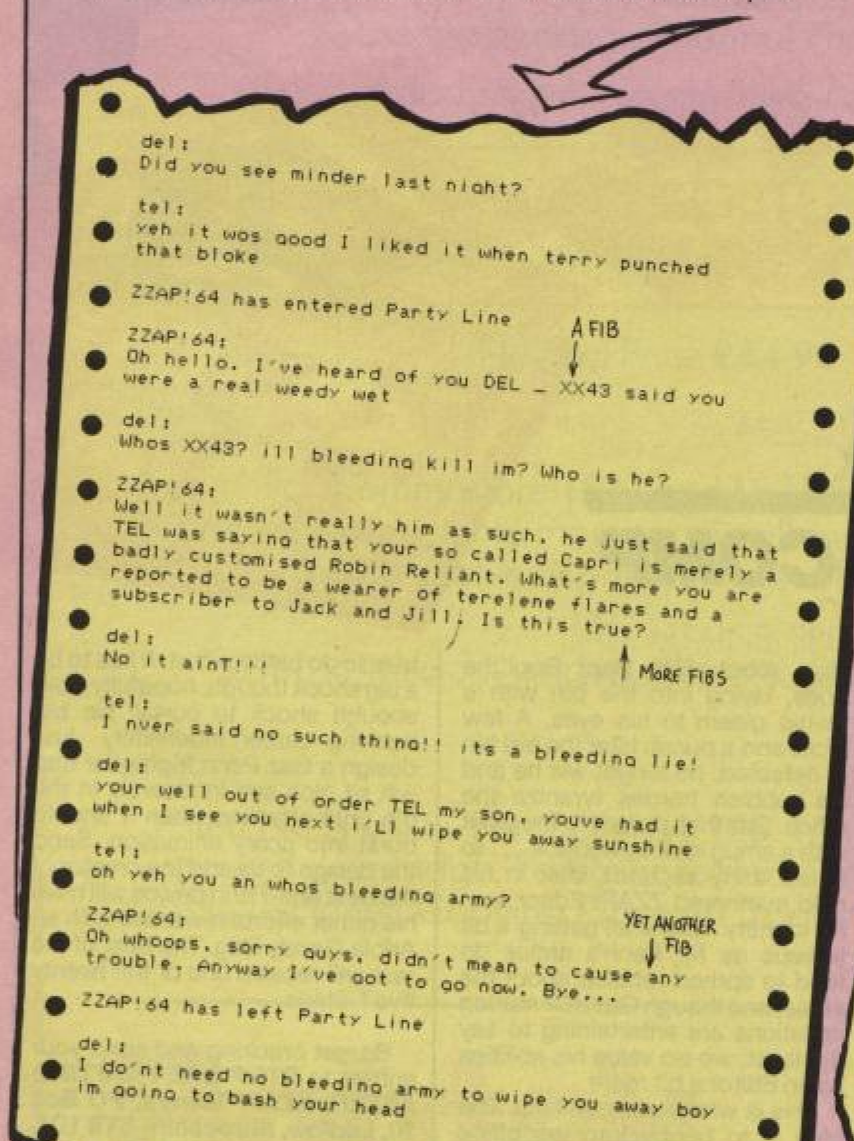
## This Month . . .
## PARTYLINE: A Guide For Trendy Telecomers

**By Gary Liddon**

For the uninitiated the COMPUNET PARTYLINE can be a bit overwhelming to say the least. First time users can usually find themselves totally lost and ignored not knowing any of the many unwritten rules that govern social interaction on the 'net. To get the most from PARTYLINE and create the **right** impression it's best to be totally cognizant of the DOs and DON'Ts of day to day netting. You have to mix with the right people and say the right things — and for the new user this can be really rather tricky. To help you, here are brief descriptions of four of the different types of person that populate PARTYLINE, accompanied by a helpful guide detailing the best way to interact with them.

### THE MENTALLY DEFICIENT

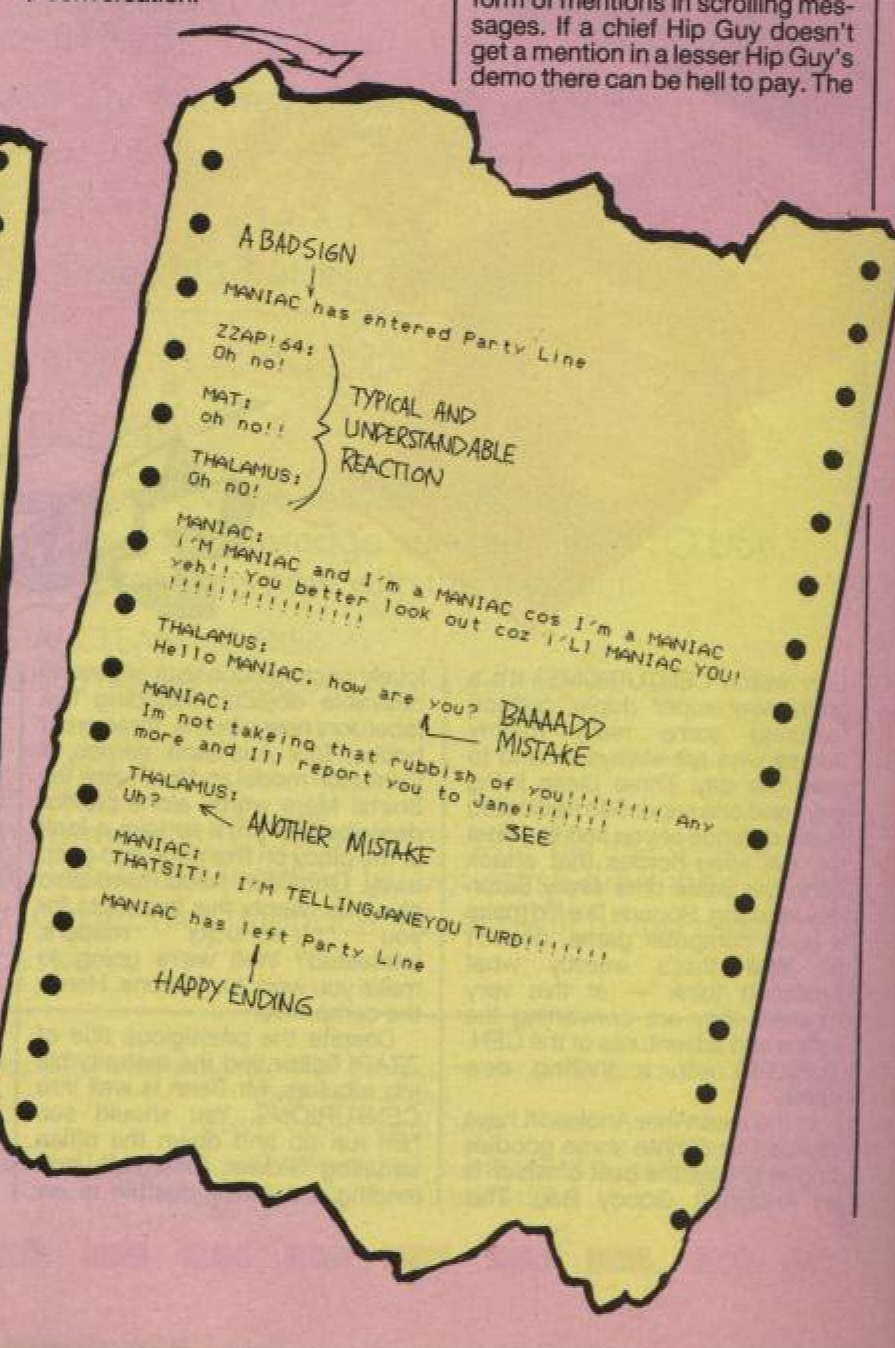
Very easy to spot, this one. Their conversation is almost totally monosyllabic and is concerned mostly with themselves. You'll always find them in imaginatively named rooms such as FRONT ROOM or MIKES ROOM. A favourite pastime of the mentally deficient is to enter rooms called PRIVATE and then say 'Is this private?'. To keep in with the in-crowd the only real thing you can do is antagonise them. Winding up a vegetable can often be quite rewarding, though the subtler the better. Below is an example.




And so on . . . Even this can get tedious after a while, and you'll soon find it's best to avoid contact with the mentally deficient.

### ALEX

Alex is a group all on his own, but recently there have been many imitators adopting that smart 'bon homie' that always exudes from Mr Charm himself. The common factor between Alex and his clones is age — they all seem to be around the 14 year old mark. An easy way to spot Alex, or an Alex clone, is to look out for the phrase: 'Right, I reporting you to Jane'. This is a typical Alex type thing to say. Here is a typical Alex type conversation.




When you log off you will receive a mailbox from Jane asking why you have been so rotten on PLINE. Never mind, this earns you 6 CNET kudos points.

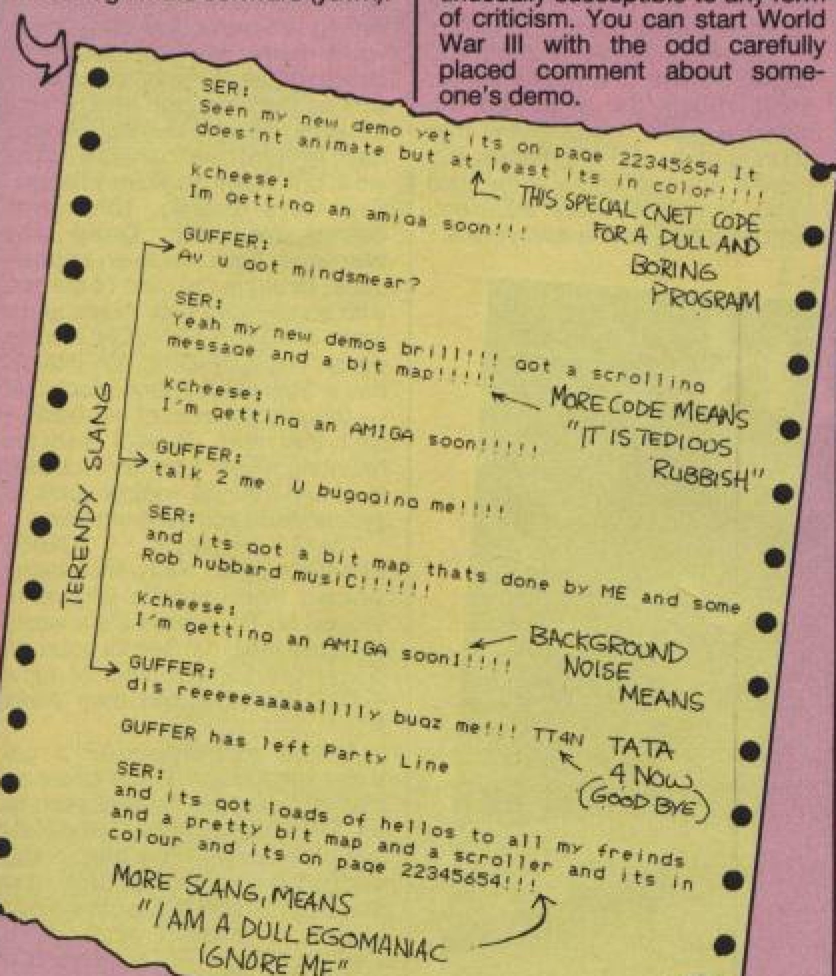
### HIP GUYS

These are the purveyors and inventors of CNET SLANG. When someone comes up to you and says 'HOW RU?' (How are you) you know you've got hold of a Hip Guy. There are many of these on the net and you'll probably find that their prime occupation is turning out yawny demos. You know the sort: Bit Map screen and a scrolling message. Lots of hassle can arise amongst Hip Guys in the form of mentions in scrolling messages. If a chief Hip Guy doesn't get a mention in a lesser Hip Guy's demo there can be hell to pay. The



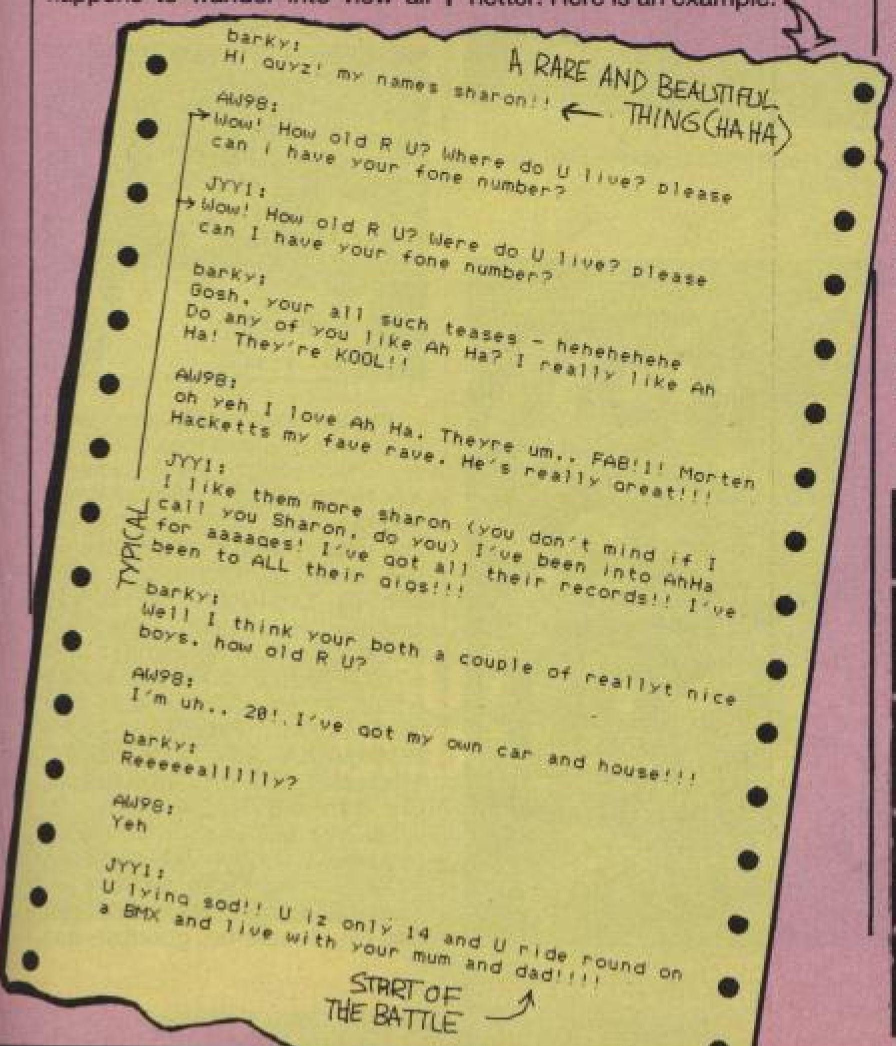
politics of 'hellos' in scrolling messages are very odd and steeped in CNET tradition. Hip guys are nearly always (mumble) pirates as well and insist on lots of tedious bragging about who's got the most illegitimate software (yawn).

That's all you ever need to read of the Hip Guys chat because you'll find it's always the same. Day in, day out, just self congratulatory twaddle. Because of their remarkably fragile egos, Hip Guys are unusually susceptible to any form of criticism. You can start World War III with the odd carefully placed comment about someone's demo.




## FIDO THE FEMALE NETTER

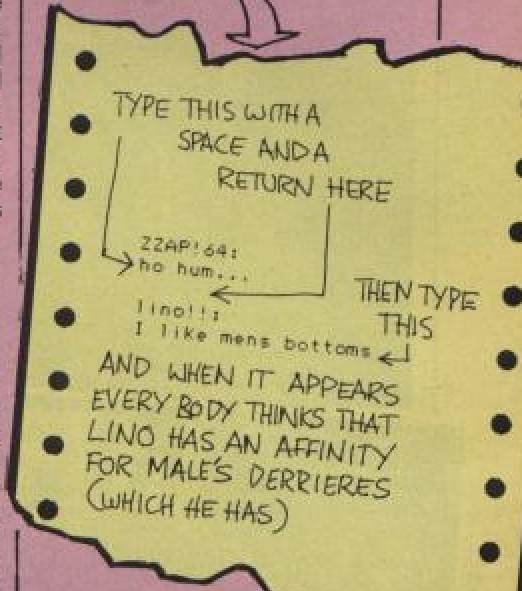
This is probably the smallest group on the net, though their effect can be quite large. If just one of these happens to wander into view all the male netters go berserk. It's a good thing PARTYLINE doesn't include a hormone meter for each netter. Here is an example:




This will carry on for hours with accusations and counter accusations of untruthfulness being made between AW98 and JYY1. Barky will soon leave though, because her attention span is very short. This is due to her age. You will find that most female netters are aged somewhere between 11 and 13, and their mental ages are almost usually a third of that. Even so, most male netters will get more than a mite protective if any insults are hurled a females way.

## HOW TO ANNOY EVERYBODY

A good way of annoying people on PARTYLINE is to pretend you are someone else. If, for example, LR40 is on PLINE as 'lino!!' and you'd like to make him look rather silly (pretty pointless really, since Lino does that more than adequately), then assume his alias. A '*ALIAS LINO!!' will result in an 'ALIAS ALREADY ASSUMED' error, so try a '*ALIAS @LINO!!'. Now, everything you say will come under the 'lino!!' alias because the PLINE software can't display @ signs. Ha ha. This can easily be detected with a '* WHO' and anyone sensible enough to make their alias eight characters long is immune from this jape. However another neat trick is this:




Good eh? Jane will probably hate us for this and within a month of this article appearing it's likely these bugs will have been ironed out. Ah well, never mind, enjoy them while you can.

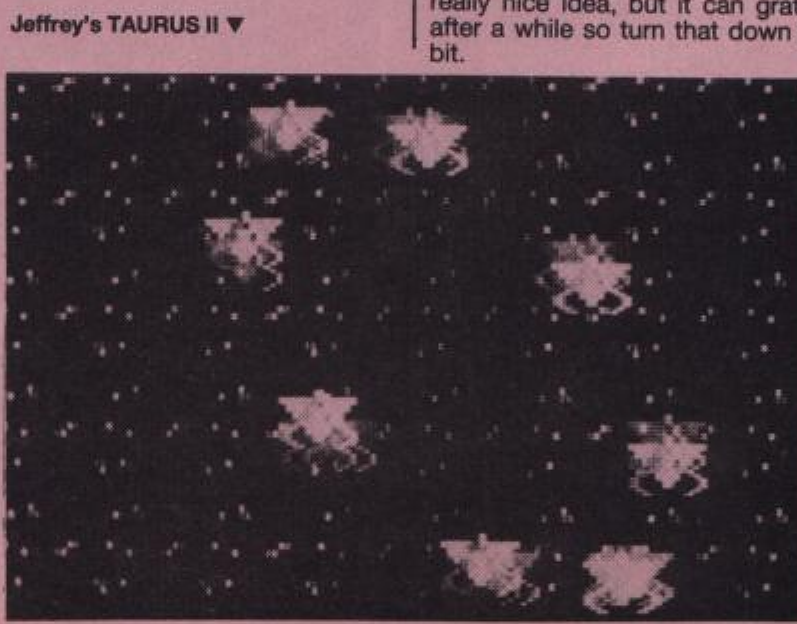
# COMPUNET NEWS

There have been quite a few new bits and pieces on the 'net over the last month or so, including a plethora of **Sanxion** demos. Five to be exact, none of then particularly impressive, most of them conforming to the bog standard bit map and scroller formula. The music's quite nice though and as such it's worth picking up. JAYBIRD, in his inimitable style, has gone and hacked out **Sanxion** game music. You'll find that somewhere in DEMOS.

Talking of **Sanxion** demos and inimitable style ... good old BAZZA LEITCH is back, with a lovely demo consisting of two Hi-Res pictures and the two **Sanxion** compositions — plus a very obnoxious scrolling message. Ah well, same as it ever was.

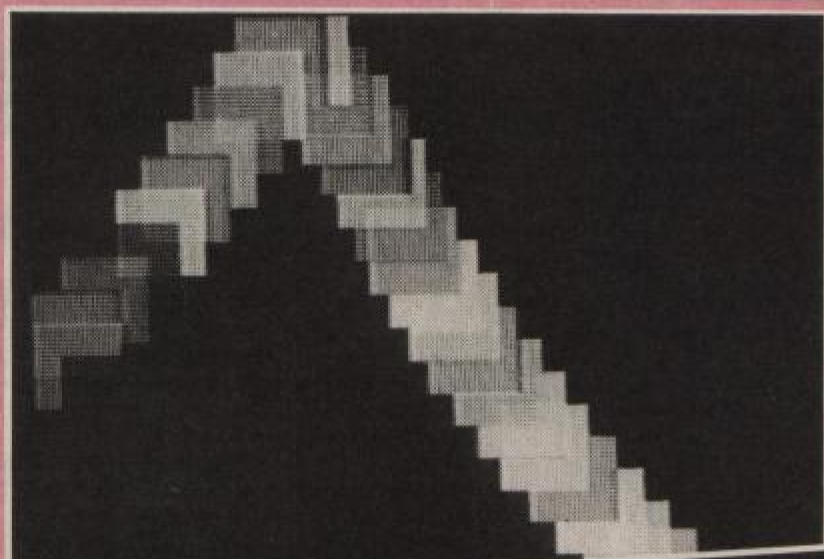
For something creative GOTO YAK and get TAURUS II because it's a laugh. Odd sounding and even odder looking, this demo is almost dangerously captivating. If you really want to go out of your tree, try this: once TAURUS II is up and running do a RUN/STOP RESTORE and POKE 2912,0. Restart (it looks dull), press F1 and the sprites are gone. Turn all the lights out, turn the brightness right up and put on some odd music. The fractal music supplied is a really nice idea, but it can grate after a while so turn that down a bit.

**Jeffrey's TAURUS II ▼**



▶

# THE COMPUNET PAGE



◀ **Wiggle Wiggle Wiggle . . .**
**TIM ROGER's SNAKEY DEMO**

Another beautifully original demo that has just made its way onto CNET is TIM's (Tim as in the famous Tim & Stoat) SNAKEY DEMO. Surprisingly enough you control a snake of sprites with your stick. Wiggle the stick and the snake wiggles too. I know that sounds really glib and fatous, but there's not a lot more to be said apart from it's really excellent. Goto 209209, BUY it and vote 9.




▲ **THE OFFICIAL WARHAWK Demo**

▼ **THE BARD BY CAS**




MARTIN GALWAY has produced some great musical extravaganzas recently and it's a shame Ocean have slapped a ban on Compunet featuring music hacked out of their games. This sort of mentality is confusing since having the music from a game of yours readily available is, in most cases, good publicity. Such classics as **Parallax** and **Miami Vice** deserve decent demos of their own. Firebird used to hold a similar view but seem to have changed their ways recently. This month demos for both **Druid** and **Warhawk** have made an appearance. **Druid** is the best of the two with some really nice music and a great BOB STEVENSON loading piccy. THE OFFICIAL WARHAWK has a Steve Robertson piccy that — though not one of his best — isn't that bad. There's also the haunting music from Mr Hubbard to keep things going plus a sycophantic scroller from Steve.

Then there's CHRIS SHRIGGLEY's Firework demo which I think is quite jolly, even though Mr Penn says it's a waste of download time. See for yourself, it's in the DEMOS hall of fame (GOTO DEMOS and then press F1).

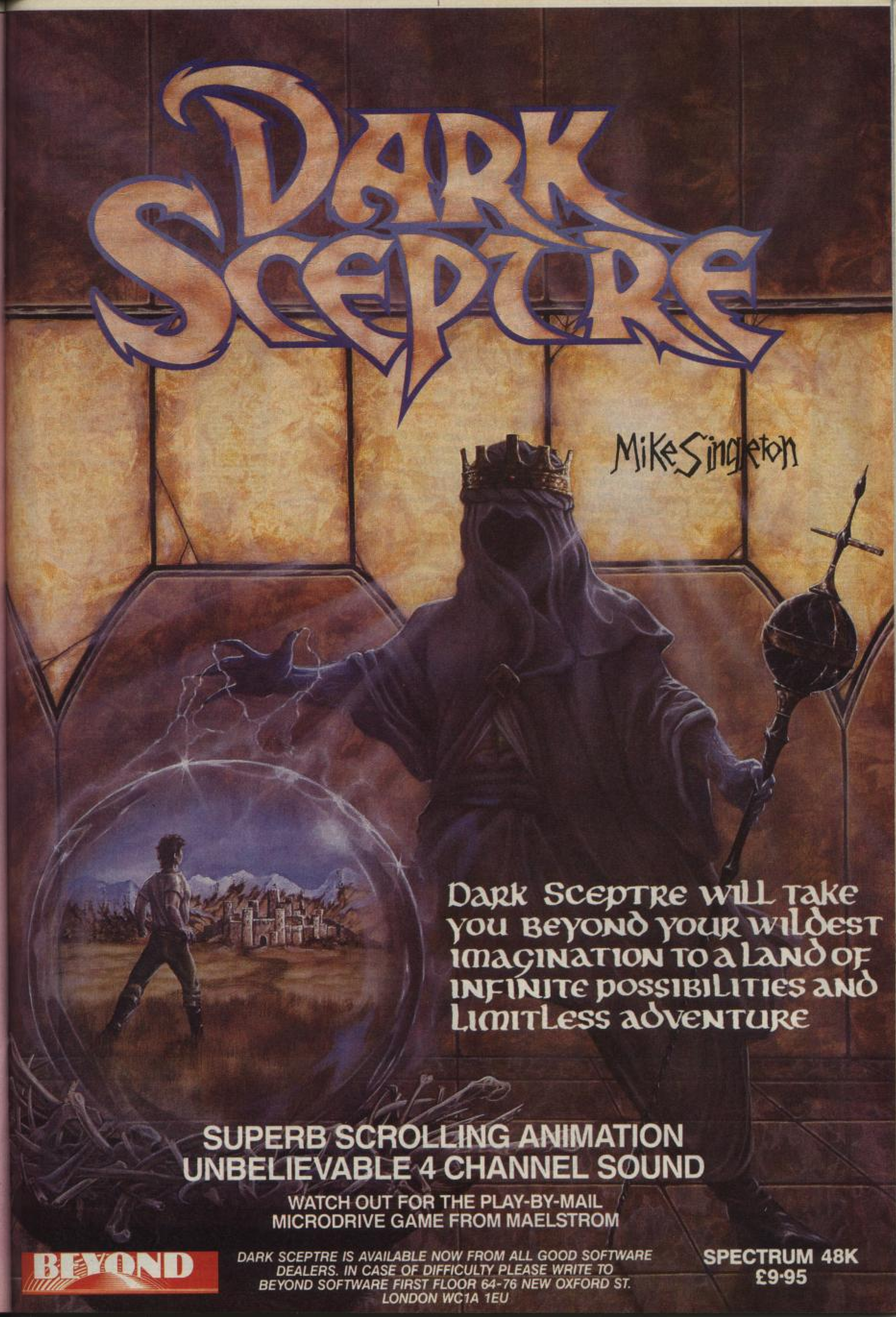
At the moment ZZAP!'s got those insufficient funds blues so you probably won't have seen us on PARTYLINE lately. Hopefully this problem will have been resolved by the time you read this. How about a PARTYLINE party? We'd love to do a CNET page with a PARTYLINE conversation dumped out. If you'd like to take part, then MBX ZZAP!64 and we'll fix a date.

## CNET EGO CORNER



Have you ever wondered what your fellow netters look like? Ever wondered what gruesome visages lurk behind those uploads? Well if you send a passport sized photo and your ID then we'll do what we can about printing it. We won't print GI JO's (GUY JOE?) picture though, we've seen enough of those already. We won't print LINO's picture either because it would shock you all. Send your photos to **RAVING CNET EGOMANIA SECTION, ZZAP! Magazine, PO Box 10, Ludlow, Shropshire SY8 1DB.**

So until next month . . . Goodbye-eee, Goodbye-eee, wipe the silver tear from your eye-eee . . . Ta-ra old thing, cheerio chin chin, nap-oo, toodle-oo goodbye-eee



DARK SCEPTRE
Mike Singleton
Dark Sceptre will take you beyond your wildest imagination to a land of infinite possibilities and limitless adventure
SUPERB SCROLLING ANIMATION
UNBELIEVABLE 4 CHANNEL SOUND
WATCH OUT FOR THE PLAY-BY-MAIL MICRODRIVE GAME FROM MAELSTROM
BEYOND
DARK SCEPTRE IS AVAILABLE NOW FROM ALL GOOD SOFTWARE DEALERS. IN CASE OF DIFFICULTY PLEASE WRITE TO BEYOND SOFTWARE FIRST FLOOR 64-76 NEW OXFORD ST. LONDON WC1A 1EU
SPECTRUM 48K
£9·95

# ZZAP! READERS' CH

## GAMES TOP 30

**1** *(1)* **LEADER BOARD** *(13%)*
US Gold/Access, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 97%

**2** *(3)* **SUPER CYCLE** *(9%)*
US Gold/Epyx, £9.99 cass, £14.99 disk
ZZAP! Overall Rating: 95%

**3** *(2)* **GREEN BERET** *(9%)*
Imagine, £8.95 cass
ZZAP! Overall Rating: 93%

**4** *(4)* **GHOSTS 'N' GOBLINS** *(4%)*
Elite, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 97%

**5** *(5)* **INTERNATIONAL KARATE** *(3%)*
System 3, £6.50 cass, £10.99 disk
ZZAP! Overall Rating: 91%

**6** *(11)* **PARALLAX** *(3%)*
Ocean, £8.95 cass
ZZAP! Overall Rating: 93%

**7** *(9)* **KNIGHT GAMES** *(3%)*
English Software, £8.95 cass, £12.95 disk
ZZAP! Overall Rating: 90%

**8** *(8)* **URIDIUM** *(2%)*
Hewson, £8.95 cass, £12.95 disk
ZZAP! Overall Rating: 94%

**9** *(12)* **CAULDRON II** *(2%)*
Palace Software, £8.95 cass
ZZAP! Overall Rating: 94%

**10** *(6)* **SLAMBALL** *(2%)*
Americana, £2.99 cass, £4.95 disk
ZZAP! Overall Rating: 96%

**11***(7)* **MERCENARY**
**Novagen, £9.95 cass, £12.95 disk**
**ZZAP! Overall Rating: 98%**

**12** *(22)* **SPELLBOUND**
MAD (Mastertronic), £2.99 cass
ZZAP! Overall Rating: 94%

**13** *(13)* **DRAGON'S LAIR**
Software Projects, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 69%

**14** *(-)* **FIST II**
Melbourne House, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 39%

**15** *(17)* **PARADROID**
Hewson, £7.95 cass, £12.95 disk
ZZAP! Overall Rating: 97%

**16** *(14)* **SUMMER GAMES II**
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 97%

**17** *(-)* **SANXION**
Thalamus, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 93%

**19** *(15)* **WINTER GAMES**
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 94%

**20** *(16)* **THRUST**
Firebird, £1.99 cass
ZZAP! Overall Rating: 94%

**21** *(21)* **DAN DARE**
Virgin, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 94%

**22** *(10)* **SPINDIZZY** *(4%)*
Electric Dreams, £9.99 cass, £14.99 disk
ZZAP! Overall Rating: 98%

**23** *(18)* **TAU CETI**
CRL, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 93%

**24** *(-)* **IRIDIS ALPHA**
Hewson, £8.95 cass, £12.95 disk
ZZAP! Overall Rating: 95%

**25** *(29)* **ALLEYKAT**
Hewson, £8.95 cass, £12.95 disk
ZZAP! Overall Rating: 89%

**25** *(-)* **HARDBALL**
US Gold, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 93%

**26** *(25)* **STARQUAKE**
Bubble Bus, £8.95 cass
ZZAP! Overall Rating: 93%

**27** *(26)* **COMMANDO**
Elite, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 77%

**28** *(28)* **DRUID**
Firebird, £7.95 cass
ZZAP! Overall Rating: 88%

**29** *(27)* **KUNG-FU MASTER**
US Gold, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 79%

**30** *(19)* **ELITE**
Firebird, £14.95 cass, £17.95 disk
ZZAP! Overall Rating: 95%



## CHARTS JANUARY 1987

## MUSIC TOP 10

**1 KNUCKLEBUSTERS**
Melbourne House
Main Theme (Rob Hubbard)

**2 MIAMI VICE**
Ocean
'Title Screen' Music (Martin Galway)

**3 PARALLAX**
Ocean
Title Screen Music (Martin Galway)

**4 WAR**
Martech
Title Screen Music (Rob Hubbard)

**5 PHANTOMS OF THE ASTEROID**
Mastertronic
Title Screen Music (Rob Hubbard)

**6 GLIDER RIDER**
Quicksilva
Main Theme (David Whittaker)

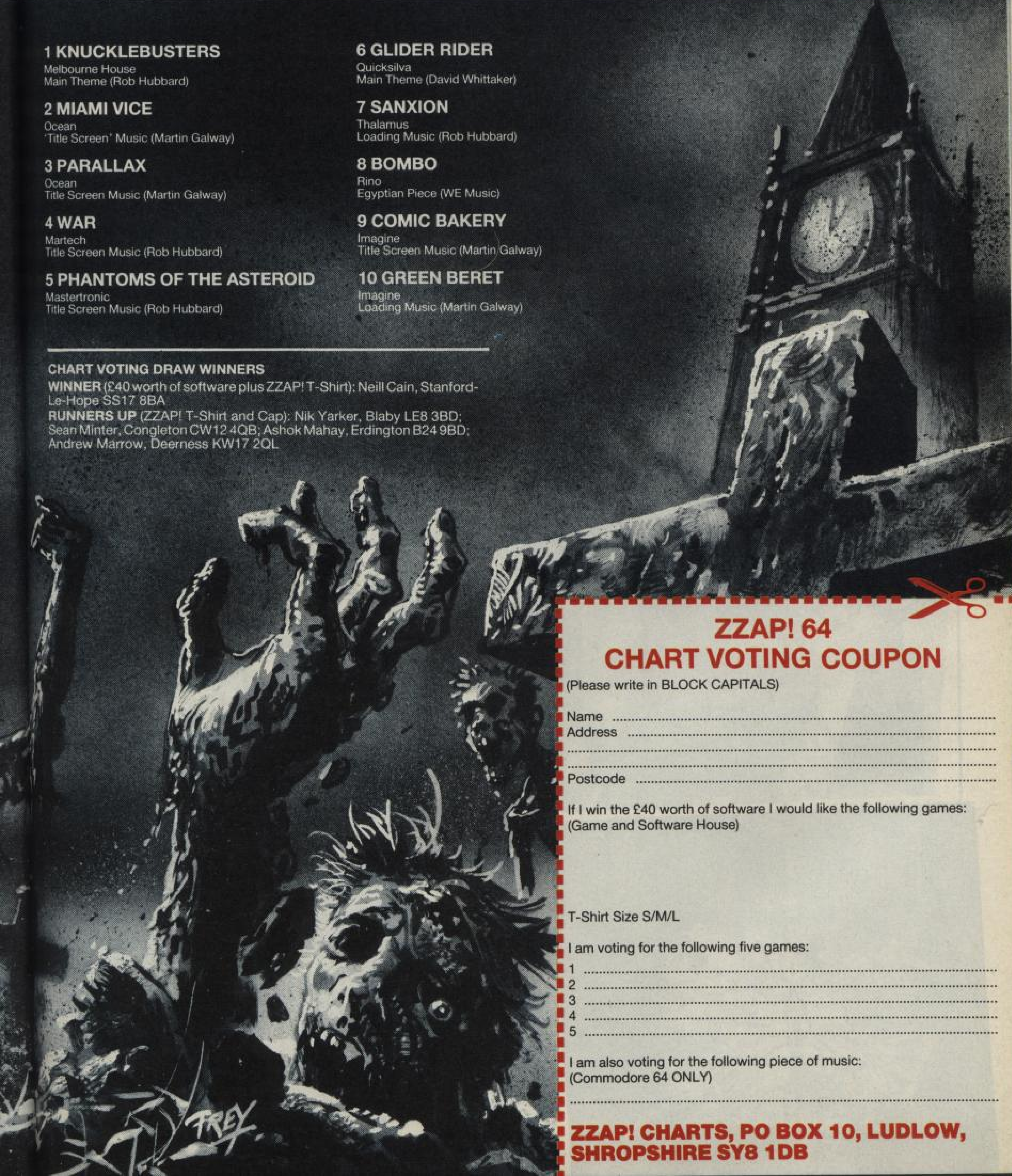
**7 SANXION**
Thalamus
Loading Music (Rob Hubbard)

**8 BOMBO**
Rino
Egyptian Piece (WE Music)

**9 COMIC BAKERY**
Imagine
Title Screen Music (Martin Galway)

**10 GREEN BERET**
Imagine
Loading Music (Martin Galway)

**CHART VOTING DRAW WINNERS**
**WINNER** (£40 worth of software plus ZZAP! T-Shirt): Neill Cain, Stanford-Le-Hope SS17 8BA
**RUNNERS UP** (ZZAP! T-Shirt and Cap): Nik Yarker, Blaby LE8 3BD; Sean Minter, Congleton CW12 4QB; Ashok Mahay, Erdington B24 9BD; Andrew Marrow, Deerness KW17 2QL




## ZZAP! 64 CHART VOTING COUPON

(Please write in BLOCK CAPITALS)

Name ..........................................
Address ..........................................
..........................................
Postcode ..........................................

If I win the £40 worth of software I would like the following games:
(Game and Software House)

T-Shirt Size S/M/L

I am voting for the following five games:

1 ..........................................
2 ..........................................
3 ..........................................
4 ..........................................
5 ..........................................

I am also voting for the following piece of music:
(Commodore 64 ONLY)

..........................................

**ZZAP! CHARTS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB**

# WINNERS: WINNERS: WINNERS: WINNERS:

## DROOLING DRUIDS

FIREBIRD's game DRUID gave birth to this competition back in issue 18, but thanks to an interface that refused to live up to its title we didn't print this list in the last copy of the mag. I am but a humble minion and not versed in the ways of computers and I . . . (GET ON WITH IT!) Ah well, FIREBIRD were supposed to be giving away a unique once only copy of DRUID that will be coded with the winner's design for a congratulatory screen. However, lines were crossed between us and them and it was only recently discovered that FIREBIRD actually wanted you to redesign the final level, not design a congratulatory screen. Oh dear. Obviously it's a bit too late to rerun the competition, so as **Matt Lyon** of Honeysuckle Close RG22 5RH provided the most imaginative entry, he wins the first prize for his efforts — yet to be decided by FIREBIRD (hopefully a special copy of the game). Ah well, whatever it is, it should be good. Anyway, twenty runners up will all get a FIREBIRD T-Shirt poping in through their letterbox in the near future . . .

**L Gollings, Southern Walk, DN33 2PG; Robert Lawford, Faraday Road, DA16 2ET; Sabir Valli, St Marys Place, WF12 9NL; Robert Glendinning, Holford Way, SE16 3RD; Andrew Boston, Shepton Crescent, NG8 5QP; Gary Chandler, Burns Way, Middlesex; Gordon Dunn, Marjory Road, PA4 8BG; Simon Eden, Howard Road, HP9 2XS; Stuart Fynes, North Park Avenue, KA26 9DH; Stuart Price, Kennoway Road, KY8 5BX; Neil Overy, High Street, BN18 9AJ; Shane Ball, Garlands Road, GL15 6BB; Christopher James poole, Uppercampsfield Road, OX7 1QF; Zzap Reader, Chestnut Close, PL19 9JJ; Richard Middleton, 7 Ash Grove, Burnham-On-Crouch, Essex, CMO 8DP; Stephen Thomas, Renvyle Avenue, Cleveland; Mark Selby, Ashley Close, AL8 7LH; Jonathan Twist, Winsford Crescent, FY5 1PS; Barry Pringle, Langdale Gardens, UB6 8DG; Terry Gilligan, Holt Dale Way, LS16 7SJ**

















## DANIEL THE DARING

VIRGIN wanted to test your talent for art and your inner intellect when they asked you to finish the Dan Dare comic strip and answer a few teasing questions. Well, two winners where chosen after much deliberation and so **Jonathon Haward** of Princes Road NR32 2NJ and **Neil Groat** of Echline Park EH30 9XQ will each be receiving a poster, a limited edition T shirt, a copy of game, a copy of the book 'The Man Who Drew Tomorrow' and a choice of either three videos or five albums from VIRGIN's vast collection. The next three winners will get a copy of the game and a T shirt and poster — **Mr M J Haddon**, Flag Walk, PO8 8LE; **Christopher Thomas**, Gae Morfa Road, SA12 7LA; **Christopher Waite**, Sussex Close, CM3 3ED. Finally, a copy of the game DAN DARE and a poster will be going to the 25 runners up . . .

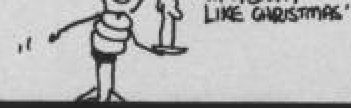
**Jonny Philbry, Five Oaks Road, TH13 7RQ; Richard Owen, Sunnyland Crescent, SA10 6TY; Brian Neilson, Mull, ML6 8DW; Bernard Honohouse, Toorack Road, HA3 5JA; Jose Lucas, Eldon House, SW9 7ED; Stephen Conlon, West End Road, SO2 5NQ; Terry Hill, Forest Road, WA9 4AY; Phillippe Morgan, St. Edeyns Close, CF2 6TH; Toby Flight, Shepherds Way, WD3 2N8; Llamo'Gorman, Estcourt Road, SW6 7HB; Mark Betty, Three Corner Drive, NR6 7HB; R C Allen, Southcote, GU21 4QX; Paul Spittlehouse, Barley Garth, HU12 9AF; Conor Hughes, Enniscorthy, Ireland; Paul Humphries, Peregrine Drive, ME10 4UW; Lee Walker, Carlton Avenue, LE9 5DE; Steven Miller, St.Davids Close, OL6 8BX; Jonathon Forbes, Harrow Road, TS5 5LH; Johnson Tang, Crwys Road, CF2 4NL; Seb Geddes, Dunbeath, KW6 6ET; Alan Milne, Banffshire, AB5 3RP; Simon Graham, Croft Road, CA3 9AG; Gerard Moretta, Altway, L10 6LQ; Jonathon Kinsey, Southdown Road, SA12 7HS; David Waite, Wheatcroft Avenue, DY12 1DE**

## MUTATE A MINION

ARCANA's Sizzling game POWERPLAY was the canvas onto which this masterpeice of a competiton was painted. Ahem. All you had to do was to use a modicum of materials and a handful of talent as you drew me in my four differing guises as I mutated my way to become ZZAP! editor. Some of the entries were very flattering and others were downright rude. Humph! As the Big P himself judged this comp with me, some of them actually got into the winning thirty and will be receiving a copy of ARACANA's POWERPLAY . . .

**S Pennings, Woodland Rise, N10 3UG; John Overall, Glenridding, SS7 5XQ; Gavin Shute, Kennet Close, HP21 8RL; Paul Tudor, Race Corse Lane, DY8 2PJ; Paul Hayman, Lettons Way, CF6 4BY; Daniel Polwarth, Heathway, IG8 7RG; Duncan Caddick, Stanhurst Way, B71 3QT; Paul Humphries, Peregrine Drive, ME10 4UW; Jonathon Parry, Riverdene, TS9 5DD; Mark Davis, Priory Road, BN23 7BP; Martin J Juhasz, Northdown Close, ME14 2ER; Stephen Hobdel, Raven Close, IP28 7LF; J Elvin, Capel Road, EN4 8JD; Stuart Wardale, Field Lane, L10 0AG; Anurag Sharma, Gateacre Rise, L25 5LA; Robert Oliver, Southward Way, NE25 0NJ; Robert Addy, Pentridge Close, LE8 2RN; Warren Marshall, The Green, E11 2NT; Tim Welton, Stansfield Green, UX6 3SE; Matthew Edom, Sycamore Close, SO51 8SB; Steven Kur, Norton Hall Lane, WS11 3PG; Angus Lee, Rosemount Square, AB2 4UB; Jonathon Twist, Winsford Crescent, FY5 1PS; Rik Pattison, Grove Lane, DN22 6ND, Lionel Dorval, Oaks Lane, IG2 7PL; Richard Miller, St Davids Close, OL6 8BX; Michael Whaite, Langton Brow, PR7 5BP; Iestyn Jones, Tan-Y-Llan Terrace, NP2 5HE; Shaun Mcwan, Woodland Grove, KA3 1TZ; Terry Gilligan, Holt Dale Way, LS16 7SJ**



# WINNERS • WINNERS • WINNERS • WINNERS •




## PICK UP THE PIECES

Asterix and the rest of the Gauls were in a spot of trouble in this competition from MELBOURNE HOUSE. So we asked you to study the piccy of Asterix and Obelix and find the seven pieces of the magic cauldron, which you did. Well, the lucky winner will be receiving a complete set of Asterix Books — **Paul McKenna** of Woodside North CA2 4NP. Well done, Paul. 50 runners up will all find a copy of *Asterix and the Magic Cauldron* winging its way through the mazes of the Post Office to land on their doorstep . . .

**Carl Evans, Kingham Hill School, Oxon; Jonathon Walters, Crosswood Close, HU7 5BU; Michael Chamberlain, Anderson Close, L35 5PS; Mark Huck, Wigeon Close, NE38 0EQ; Nicola Bennett, Barnsfield Cottages, PO41 0SL; Ian Johnson, Longcroft Road, RG15 8TL; Murray Donaldson, Woodside, NE20 9JB; Russel Bird, Clarke Square, S2 4NZ; Darren White, Newton Street, NE11 9HH; Philip Leiper, South Street, AB4 8EL; Mark Bauer, Cherry Lane, EH22 5LF; Darren Lawrence, Dayshes Close, PO13 0SL; Brian King, Reeds Avenue, RG6 2SR; Philip Hogg, Natley Avenue, NE36 0L2; Colin Griffiths, Clydebank Road, PO2 7QG; Kyle Wallace, Raemoir Road, AB3 4ET; Jonathon Forbes, Harrow Road, TS5 5LH; Mark Hunter, Kenley Avenue, Oxon; Mark Crawte, Ash Lodge Drive, GA12 6NW; James Lobley, Kilnwick Road, YO4 2JX; G Robertson, Melrose Road, CR3 3JH; Paul Watson, Colburn Avenue, HA5 4PF; Elaine M Milbourn, Torpenhow, CA5 1JF; Matthew Cramp, Feering Road, CM11 2DR; Stephen Donald, Storylee Road, G67 2LU; Marc Graddock, Sadler Road, WS8 6BG; Mr Spofforth, Mount House Road, L37 3LB; K Greening, Howard Close, GI20 8QT; Paul Worthington, Horace Street, WA10 4LZ; Master D Boylan, M.C.A.G. RE, BFPO 20; Mark Finn, Jedworth Road, G15 7QP; Richard Davis, Balmoral Road, B74 4UF; Julian Gostelow, High Street, DY13 8BS; Gavin Bracewell, Deanfield, BT19 2NX; Hayley Tuttle, Jex Avenue, NR5 8XE; Trefor Smith, Bromley Road, BR1 4PJ; John Unsworth, Osbourne Avenue, SS5 4UU; Paul White, Hadfield Road, SK14 7NR; Andrew Compton, Widhill Lane, SN2 4BX; Sean Armstrong, Meadway, B33 8HS; Darren Harrison, Ivy Cottage, BH21 5LA; John Hands, School Road, B49 5DF; Steven Hughes, Alders View Drive, RH19 2DN; Martyn Jones, Barry, CF6 6HL; Paul Coppen, High Street, SG12 8AS; M E Fergy, Pothouse Lane, BB3 3AZ; Robert Bennett, Combridge Road, L42 8PR; Julian Walsh, Steeplands, HD2 1QQ; Laurence Rugg, Doman Road, E2 0HU; Allen Osborne, Mons Court, ME10 2TL**

## ITCHY MOTHER

MARTECH wanted to clothe a ZZAP! reader in a complete Brian Jacks judo outfit as part of the top prize in this competition. First correct wordsquare out of the oriental hat was from **Mark Pilkington** of Cheyne Place, London SW3 4HL. Runner up prizes of a copy of the well crucial UCHI MATA judo simulation will be going to the following 30 people . . .

**Martin Walsh, Dirgon Hill Close, UB3 3; Simon Calvert, Canonsfield Road, AL6 0QA; Mark Janaway, The Drive, EN6 2AP; Mark Huck, Wigeon Close, NE38 0EQ; Shaun Halliday, Fourstones Close, NE3 3YZ; Michael Chamberlain, Anderson Close, L35 6PS; Mark Mackay, Chestnut Grove, L15 8HS; Cir Anslow, Hamilton Street, SK15 1LN; Steven Cox, Ashcroft Road, BS9 2NE; Mark Hewitt, Gainsborough Crescent, B43 7LB; Andrew Morton, Cumwell Lane, S66 8PU; Mark Phillips, Westfield Road, BS19 3NE; Michael Hotchings, Dan-Y-Craig Drive, 1FY 8AQ; Truls U Haaland, Kiedpest 0, Norway; H Hunter, Munro Place, DD2 2TH; Brendan Murphy, Berkeley Road, BS7 8HQ; John Mc Munn, Beltra, Ireland; Jason Kennedy, Leeside Close, L32 9QT; James Barber, Stormont Road, London; Howard Thompson, Egerton Road, OX10 0HL; Ian Kelly, Ewart Road, ME4 6LB; Simon Bell, Armada Drive, SO4 5BS; Ian McAleese, QRIH LAD, BFPO 17; Jon-Paul Davidson, Barnstable, EX3 HRW; Shimon Nissim, All Souls Avenue, NW10 3AT; Simon Mason, Longford Street, TS1 4RW; Philip Lund-Conlon, Royal Anglian Regt, BFPO 29; Daniel Green, Theobald Street, WD7 7LT; P Whitehead, Hopton Road, SW16 2EL; David Bradley, Parsonage Road, M20 9WZ**

## STRIKE FORCE ZZAP!

PIRANHA wanted you to make out a STRIKE FORCE COBRAish style dossier on the team that you would use to infiltrate ZZAP! Towers. There were no shortage of recruits judging from your entries but eventually we decided that **Lisa Scullard**, of Craythorne TN30 6SD and **Terry Gilligan** of Holt Dale Way LS16 7SJ were, erm, man enough to be taken to Battle Zone in the new year to take pot shots at members of ZZAP! (if Girlie Penn will give us the day off) and members of PIRANHA. 50 runners up who can't join us on the day will be receiving a copy of STRIKE FORCE COBRA by means of a consolation . . .

**Shaun Russell, Weardale Walk, DL4 2DE; David Lawrence, Chaldon Way, CR3 1DN; Brett Buckley, Taylor Hill Road, HD4 7LS; Andrew Osborne, Brent Close, IP28 7LG; Mark Plowman, Sackville Road, BN14 8BL; Conn Macevilly, Kilteragh Pines, Dublin; Thomas Chapman, Woodforde Close, SG7 5QE; Barry Henshaw, Greenways, WN7 1JG; Mark Davis, Priory Road, BN23 7BP; Gary Smith, East Crescent, NG9 1QA; Martin J Juhasz, Northdown Close, ME14 2ER; Malcolm Harrison (Jnr), Barnsdale Road, RG2 7JW; Brandon Appleby, Eglinton Street, SR5 1DS; John Smith, Main Street, LE7 9PN; Scott Downton, Devon Road, DY8 4SS; Matthew Wood, Ringwood Close, ME8 0DX; Martin Smith, Powis Avenue, DY4 0RH; W T Man, Chatterton Road, BR2 9QQ; Tony Rumbe, Belmont Street, HU9 2PL; Mark Wilkins, Rake Hill, WS7 9BL; John Wallace, Nutfield Road, RH1 3ER; Mark Neesam, Rugby Road, CV23 0DE; Paize, Wooton Wawen, B95 6AX; Charles Howard, Gillity Close, W55 3PN; Michael Duncan, Abbeyhill Crescent, EH8 8DZ; N Curtis, Low Lane, NE10 0YJ; Brian Wheeler, Hopton Fields, LE16 9LB; Allan Boyd, Marine View Close, Isle of Man; Martin Wiggins, Cauldron Avenue, BH19 1PQ; Sean Watt, Courthill, DG2 0RR; Jonathon Dyson, Stanfell Road, LE2 3GD; Marc Turner, Winningon House, SE5 0XR; A Finch, Lonesome Lane, RH2 7RE; Joel Obstfeld, Marsh Lane, HA7 4HP; Kevin Bishop, Bryn Rhedyn, CF42 5EP; Andrew West, Hulham Road, EX8 3HR; Simeon Cox, Coopers Road, B20 2JU; Mark Elliott, Binswood Avenue, CV32 5SA; Martin Nilsson, Ashford Road, TN30 6BT; Jonathon Parry, Riversdene, TS9 5DD; Christopher Hooper, Margory Avenue, ST7 3HU; Clive Lindus, Worthing Road, BN17 6JN; Garry McSweeney, Queens Road West, E13 0PE; Chris Stocks, Kirby Road, Leicester; Sean Minter, Holmeschapel Road, CW12 4QB; Neil Groat, Echline Park, EH30 9XQ; Neil Overy, High Street, BN18 9AJ; Phillipe Morgan, St.Edeyns Close, CF2 6TH; Elton Borge, Pant Glas, CF35 6YL; James Newling, Sandhurst Road, SK2 7NY**

## HEAVY ON THE HEWSONS

HEWSONS asked a few software teasers to check just how wrinkly your grey matter was. We received many a wrinkly answer, but only the first 30 correct answers drawn from the black hole earn their senders a copy of ALLEYKAT and IRIDIS ALPHA . . .

**Danny Pratt, Dunkirk Road, SO1 6LZ; Michael Flint, St Mary's Road, CB2 4SP; Philip Hogg, Natley Avenue, NE36 0LZ; Robert Howard, Cross Close, DE3 7FD; Mrs June Saunders, Whitefriars Avenue, HA3 5RQ; Jonathon Griggs, Manor Road, PE31 6LH; Andrew West, Hulham Road, EX8 3HR; Tom McKee, Grant Crescent, IV7 8EW; Stephen Brown, Solway Drive, FK6 5NS; Stuart Adamson, St James Close, HU12 8BH; Paul Coulson, The Lane, PE9 3LP; Sean Watt, Courthill, DG2 0RR; Martin O'Gorman, Rugby Drive, SK10 2JD; David Alan Ashcroft, Sunningdale, L46 9RG; Steven Medcraft, Upper Lambricks, SS6 8BP; Jonathon Gorman, Crathie, DH3 1QJ; Liam Doran, Wood Street, LE6 5EG; Nick B Rogerson, Goldfinch Lane, WA3 6NS; Richard Foster, Fownhope Avenue, M33 4RD; Andrew Plested, Frobisher Gardens, GU1 2NT; Martin J Juhasz, Northdown Close, ME14 2ER; Andrw Tinning, Kirkby-Overblow, HG3 1HY; Howard Thompson, Egerton Road, OX10 0HL; Simon Michael, Church Lane, Eire; Seb Geddes, KW6 6ET; Andrew Quinney, Harwich Road, CO4 3DD; James B B McPaul, Mackie Avenue, PA14 5BA; Kevin Blake, Wymington Road, NN10 9LA; Jonathon Astle, Stone Crescent, SGG 0HT; David Bradley, Parsonage Road, M20 9WZ**

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**Score** ..........................................

**FREEDOM OF CHOICE**
**Score 2 points for each correct answer (collect a bonus of 2 points if you get all of question 5 right):**
1. A; 2. D; 3. C; 4. B; 5. Chris Butler, Andrew Braybrook, Archer Maclean, Stavros Fasoulas (Sanxion from Thalamus)
**Score** ..........................................

**SAY WHAT!**
**Score 2 points for each correct answer:**
1. Impossible Mission (US Gold/Epyx); 2. Five-A-Side Soccer (Anirog); 3. Beachhead II (Us Gold/Access); 4. Ghostbusters (Activision); 5. Kennedy Air Approach (US Gold/Microprose)
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**CHARACTER DEFINITION**
**Score 2 points for each correct answer:**
1. Pooka; 2. Isvar; 3. Bounty Bob; 4. Cuchulain; 5. Sir Authur Pendragon; 6. Charlemagne 'Charlie' Fotheringham-Grunes; 7. Sabre Man; 8. GERALD; 9. Edison Carter; 10. Oolong
**Score** ..........................................

**CHARACTER ANALYSIS**
**Score 2 points for each correct answer:**
1. Frankie Goes To Hollywood; 2. Karateka; 3. Zoids; 4. Rock 'n' Bolt; 5. Commando; 6. Starquake; 7. Comic Bakery; 8. Rock 'n' Wrestle; 9. Hocus Focus; 10. Mercenary
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**GOLDEN OLDIES**
**Score 5 points for each correct answer:**
1. Ocean; 2. Big G; 3. Tymac; 4. Orpheus; 5. Anirog; 6. PSS; 7. Virgin; 8. Terminal Software; 9. Mr Chip; 10. Dynavision; 11. Bubble Bus; 12. Rabbit Software; 13. Livewire; 14. Bubble Bus; 15. Audiogenic; 16. Quicksilva; 17. Ocean; 18. Commodore; 19. Quicksilva; 20. Big G
**Score** ..........................................

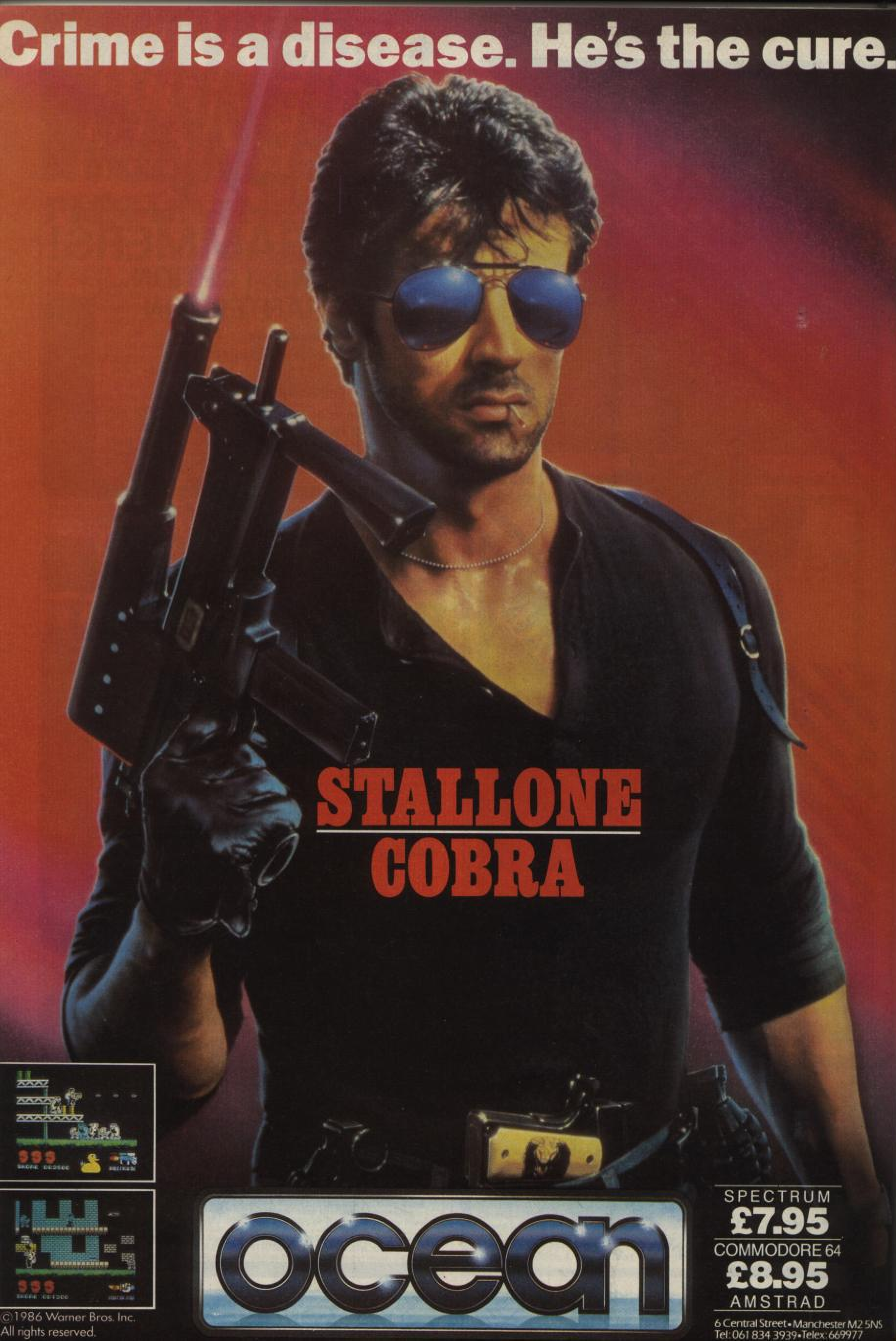
**THE INLAY HAS IT**
**Score 5 points for each correct answer:**
1. Alice in Videland (Audiogenic); 2. Falcon Patrol II (Virgin); 3. Booga-Boo (The Flea) (Quicksilva); 4. Chinese Juggler (Ocean); 5. Dinky Doo (Software Projects); 6. Hunchback (Ocean); 7. Wheelin' Wallie (Interceptor); 8. China Miner (Interceptor); 9. Flight Path 737 (Anirog); 10. Death Star Interceptor (System 3)
**Score** ..........................................

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OK, now add up your scores from all five tests. The total score reflects your very own MASTERBLASTER rating.

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**51 — 100**
You need help — read through your back issues of ZZAP!
**101 — 150**
Hmm. Sounds like you've got a limp joystick.
**151 — 200**
Pretty average really.
**201 — 259**
Better luck next time, Minion Blaster.
**260**
Congratulations — you're a MASTER BLASTER!
**Over 260**
Oh dear. You've been cheating, haven't you. Tut tut. I hope your conscience pricks you 'til you bleed.







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# ZZAP! TEST

# The Bard's Tale

**Ariolasoft (Interplay), £14.95 disk only**

*Skara Brae is not a place for the nervous. I found that out to my cost this morning. It all started off okay. I left the guild with the rest of the party first thing in the morning. The building smells anyway. So there we were, the six of us, looking for sewers of all things. Brian and Samson headed the group along with El Cid (he never told us what his real name was). Brian and Samson are both fairly mean fighters — just the kind you need in this place. Brian used to be a bouncer at a tavern until an over zealous magic user accidentally blew the place apart while providing the light show for an egotistical bard.*

*The bard in question was El Cid (his stage name, I guess). The magic user was a conjuror called Merlin. I'm glad he's with us. The guy is an unqualified genius in pyrotechnics. Like all MU's he's eccentric — but by Mengar, if something moves, he can fry it. Useful. I shouldn't get distracted. El Cid's the real poser. His songs are a form of magic — clever that! Only trouble is, he keeps wanting to go to the tavern to sooth his throat. Guess we all have our weaknesses. His is something called a Fire Horn. I know napalm won't be invented for another millennia or two but this isn't a bad second.*

*Markus is the quiet one, especially in battles. He has this tendency to disappear — an archetypal Hobbit if ever there was. He has his uses though, or will have when we find something worthy of his talents. He's the dextrous type, streetwise with it. Knows his stuff does our Markus. Shucks, then there's me, Omar. I'm a magic user too. Not like Merlin, he's a conjuror. I'm a good old fashioned magician. Should see the things I can do to swords. Ouch!*

*Where were we? Skara Brae, how could I forget. Apparently it used to be some kind of tourist town. Then some megalomaniac called Mengar decided to make a few changes. Now you can't get over the road before some of the less desirable inhabitants attack you. That brings me back to this morning.*

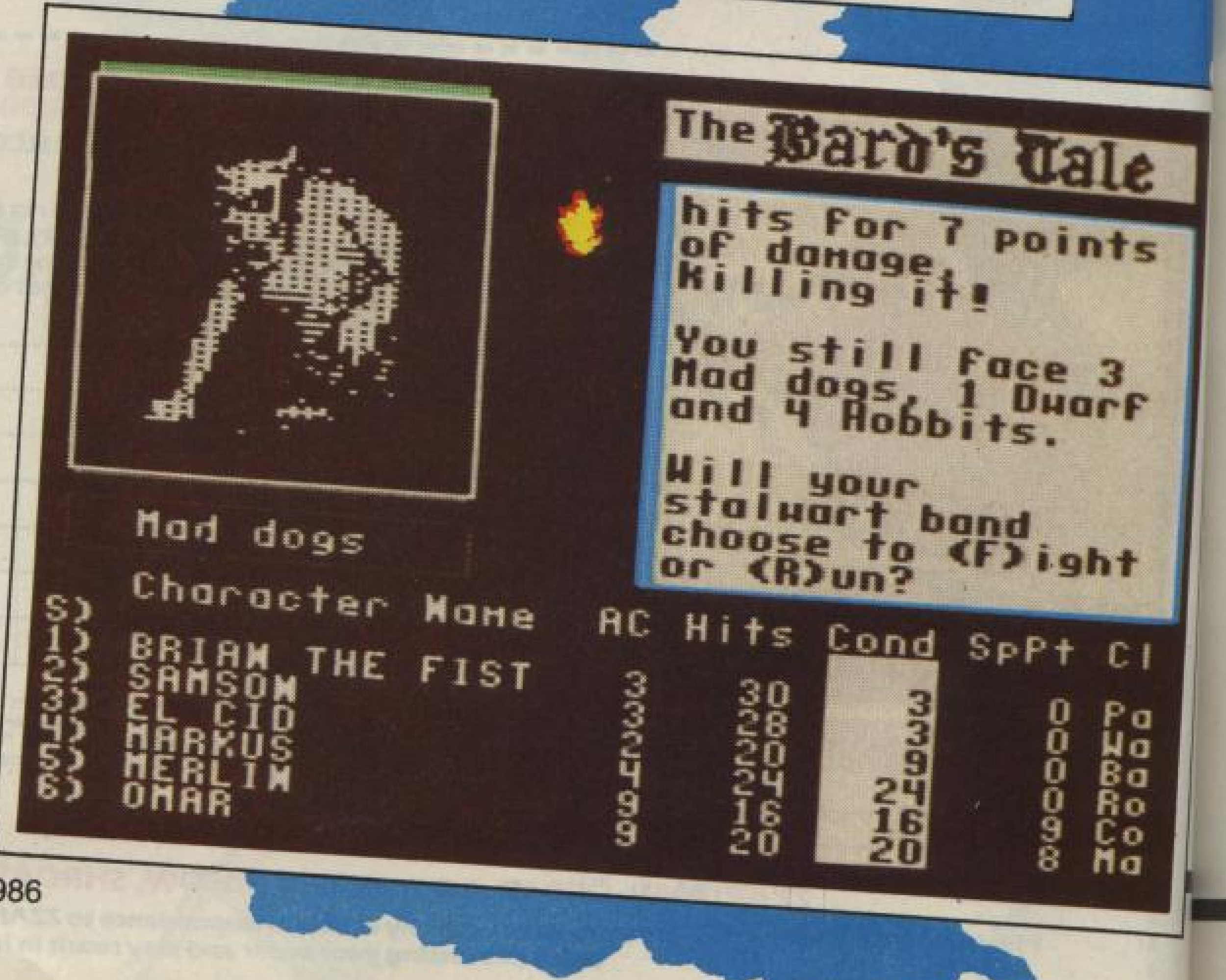
*We tried crossing the road.*

*Enter eight, mean looking dwarves. Before I knew what was happening, two of them swiped at Sam and one of them landed a fairly nasty blow. Brian hammered one straight away and Sam got the slimy sod who had hit him. Merlin was shouting his incantation and waving his arms around when his right hand's fingers did something unusual. They turned into flame*















*throwers. Exit one dwarf. Markus hardly had time to disappear before Cid took out his Horn and breathed on the rest of them. That was it. Several sizzled dwarves lay on the ground. My armour spell wasn't even needed. No wonder everyone wanted to tell him about the privatisation of British Gas — the guy has a real halitosis problem when he uses that horn. We looked at him but he just shrugged. And smiled.*

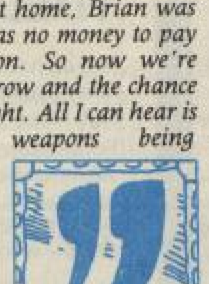
*We split the gold (kindly left by our friends the dwarves) between us and started exploring. The most important thing was to heal Sam. Healers in this place can do anything, even bring you back from the dead — if you've got the cash. That's the trouble with private medicine. It's expensive. Well we got into a few more fights. Cid wanted to save his heavy firepower until we met something big and nasty looking so the rest of use got knocked around a bit, but made it to the healers.*

*We picked up enough on the way to pay for everyone who needed it. Those healers get straight to the point. Priests they may be but their business acumen hasn't suffered as a result of their vocational vows.*

*A few thousand years from now, Isaac Asimov will define history as a series of passing crisis points. The frequency at which crises can arise is very rapid, as we discovered on leaving the healers. It had gone dark.*

*Night life in Skara Brae makes New York's Central Park look like Ludlow. By the time we got home, Brian was dead and there was no money to pay for his resurrection. So now we're waiting for tomorrow and the chance to put things straight. All I can hear is the sound of weapons being sharpened.*

*Well, I didn't plan on taking more than a nap anyway. There's more to this place than meets the eye*



Indeed there is. *The Bard's Tale*, the latest creation from the *Tass Times in Tonetown* weirdos is the best RPG on the Commodore. Characters are well fleshed out, the magic and combat systems are untouchable for their internal integrity and authenticity, and the graphics are terrific. The fact that a full party of adventurers with complimentary abilities are used rather than the single character approach makes solitaire play far more fun than it otherwise might be.

However, this game is unashamedly hack and slay and one of the best features is the combat itself. Though the combined actions of a party can entail complex strategies, they are easily enough sequentially implemented in rounds. Before the round commences, a prompt makes sure you're satisfied with the selection of actions your characters are to make before proceeding with play. Then the combat is described in a series of scrolling messages in the message window that describe the outcome in detail — and in English. The result allows novice players to instantly understand what's going on rather than unforgivingly plunging them into a morass of abstract mechanics. In other words, it's easy to play.

The characters I described above are pre-generated and an ideal group to start with. However, original characters may be created if the player so desires. Magic Users may change their professions when they are experienced enough. This allows pursuit of other spells and abilities the party will find beneficial when dungeoneering. An MU of the right level and class can even create an illusionary character to fight for the party if necessary. The fighters and rogues can use extra experience to their advantage in combat, but for any character to go up a level they must first contact the review board and pay for training. An adventure in itself.

The game comes as a two disk package with comprehensive but well written instructions and a map of the city (that proves most useful). An extra disk is recommended for saved characters. The screen has three main sections. Across the lower part of the display, all the characters in your party are shown with their status. On the right is the message display. This also lists the abilities and devices possessed by any character you choose to inspect. The left window displays a perspective view ahead of the party, or the image of one of your characters. When monsters attack, it displays those.

There are 128 monster types and some of them are animated on the screen with great atmospheric effect. Conjurors wave their arms, wolves look around with glowing eyes . . . Juicy stuff! At least three dungeons, each with sixteen levels, occupy an entire side of one disk. Coupled with the city terrain as well, there's a lot to explore.

Weapons shops, taverns, and healer-churches are the main city points to visit but there are others awaiting discovery. The buildings have visibly different exteriors to most of those in the city, so it's normally easy to tell whether a place is worth entering. Actually, any building in the city may be entered, but most will be empty.

The game also caters for extremely experienced and powerful characters. The best person in my party had an armour class of two but a screen shot on the package revealed a character with nine. Obviously bigger and better monsters await. This armour class business does highlight one imperfection. The entire game system is highly derivative of *AD&D*, though there are overtones of *Rune Quest II* in there as well. A more original system might have been interesting but this one serves to illustrate that many of the better aspects of role playing can be carried onto the average home micro with care.

*The Bard's Tale* is addictive and actually fast to play once you get used to the keyboard controls. There are a few of these but never so many as to become unwieldy and that's good implementation. I suspect that the game will be more successful than many of its predecessors. There is enough in the game to last several months at least. And it's very easy to get lost in Skara Brae . . .

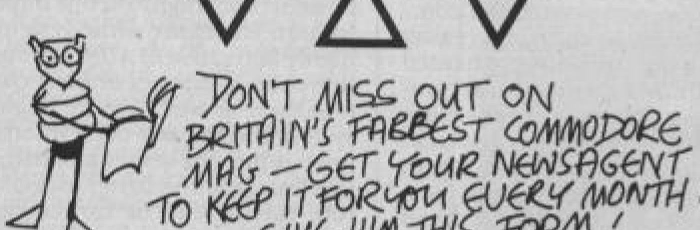
**SEAN MASTERSON**

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|---|---|
| **Atmosphere** | 95% |
| **Interaction** | 90% |
| **Lasting Interest** | 95% |
| **Value For Money** | 94% |
| **Overall** | **94%** |

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# ZZAP! adventure



# The Colour of Magic

## Piranha (Delta 4), £8.95 cassette

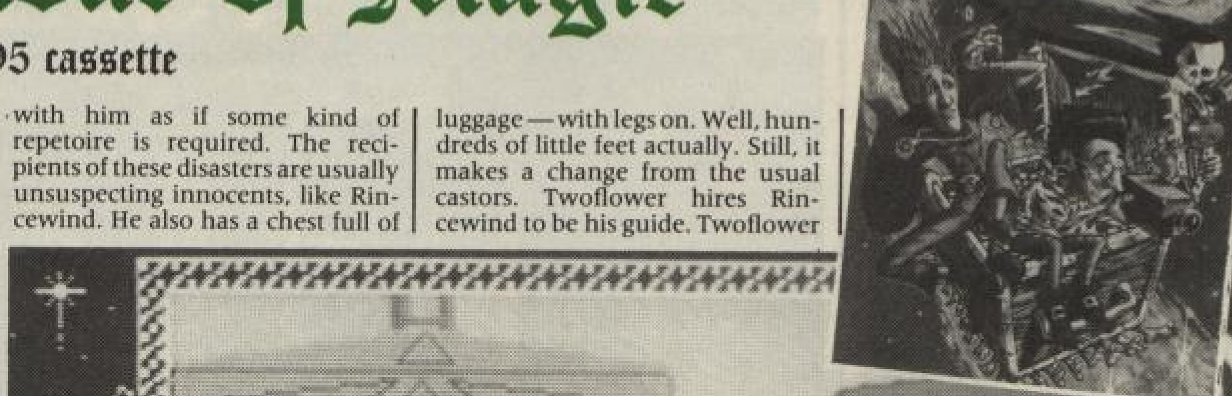



It's a strange world, Discworld that is. It's sort of flattish and disc shaped. Then there are the elephants — four of them, who support discworld. Of course, the whole arrangement is carried on the back of a giant turtle called Great A'Tuin through the vastness of space and time.

It's a strange world, as I said.

Strange worlds are invariably inhabited by strange people. Meet Rincewind. Rincewind is nearly a wizard. Unfortunately, he has a spell permanently stuck inside his brain as a result of a training accident. He can't even pronounce it so the spell isn't exactly useful. He's permanently down on his luck. But as life would have it, things are to change for Rincewind. The change comes in the form of the world's first tourist, Twoflower.

Twoflower is the kind of guy who drags minor disasters around with him as if some kind of repetoire is required. The recipients of these disasters are usually unsuspecting innocents, like Rincewind. He also has a chest full of luggage — with legs on. Well, hundreds of little feet actually. Still, it makes a change from the usual castors. Twoflower hires Rincewind to be his guide. Twoflower






is also quite well off . . .

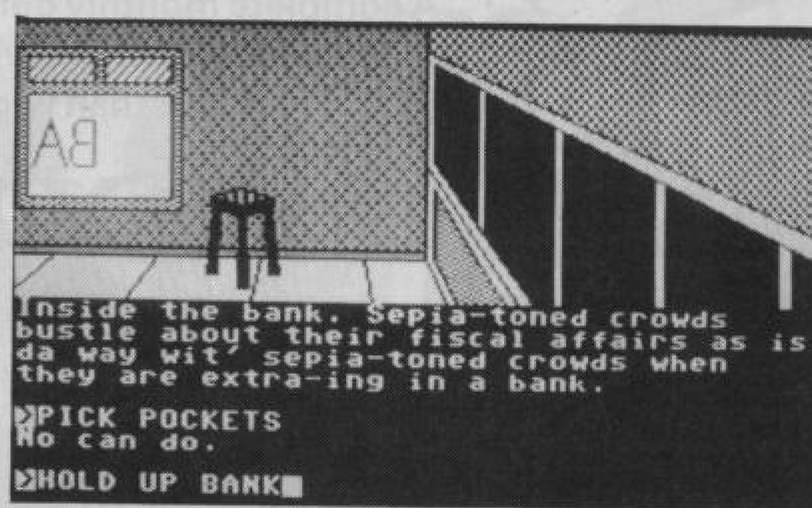
You play Rincewind. You receive a brief from the ruler of the city of Ankh-Morpork to look after this 'politically important' person and the adventure proper begins. It's a *Quill*ed game in several parts that has you hopelessly wrapped up in circumstances which are either out of control to start with or become so in a disturbingly short space of time. It has graphics on the top third of the screen display but these add little to the adventure. In fact the visuals are the weakest part of the game. Trendy they may be but their unsuitability for this game stands out like a sore thumb.

Authors McNeill, Child and Buckett do their usual best to overcome both the limitations of the vocabulary and the parser. Rarely does the player have to resort to guessing the syntax though perhaps some of the response messages could have been a little more helpful. Limited character interaction is possible with the 'Talk to . . . ' command. Otherwise the game plays in a very similar fashion to its predecessors, *The Boggit* and *Robin of Sherlock*. In other words, single command input (preferably two word) is called for.

The various explorations, despite being intrinsically hazardous anyway, are further complicated by the best feature of the game, Death. Death has actually bumped into our heroes anyway due to a cock up in his timetable. As a result, he's extremely upset and you know it's only a matter of time before he returns to settle things once and for all. In fact, the game lives up to the reputation of Terry Pratchett's novel very well. Those who aren't familiar with the novel will probably find themselves rushing out to buy it after playing the game. Funny as it is, you will want more.

More importantly, it's a good adventure in spite of (and not just because of) the gimmickery. It takes fantasy adventuring into the hitherto little explored regions of Discworld and I think most people will enjoy the trip. The price is right. Though as a parting thought, my criticism of Delta 4 is similar to that of St Brides last issue. They should really leave *The Quill* behind along with its limitations and go for a more sophisticated system. Adventures written on that aging utility cannot expect to survive full pricing for much longer.

| | |
|---|---|
| **Atmosphere** | 70% |
| **Interaction** | 60% |
| **Lasting Interest** | 75% |
| **Value For Money** | 73% |
| **Overall** | **74%** |




# Bugsy

## CRL (St Brides), £7.95 cassette

**B**ugsy is the latest in St Bride's long series of tongue in cheek adventure games. It puts you in the title rôle — the unlikely situation of a Rabbit with a bad Bronx accent who tries to take over the Chicago mobs and become Public Enemy Number One. If that isn't unlikely enough, our hero begins the adventure by dying. Magic is real alright, but the powers of rejuvination demonstrated by the St Brides girls leave little to be desired.

Enough of this! The game is packaged in a medium format cassette case and is reasonably presented. It's *Quill*ed with graphics taking up the top third of the screen. However, game appeal is heightened somewhat by a modification of the system that allows conversations to be carried out between yourself and various other characters. 'Speak to . . . ' gives you access to menu of vocal options, each obtainable by a single keypress. The options vary from sweet talking lines to outright threats. The ensuing conversation is displayed in the area below.

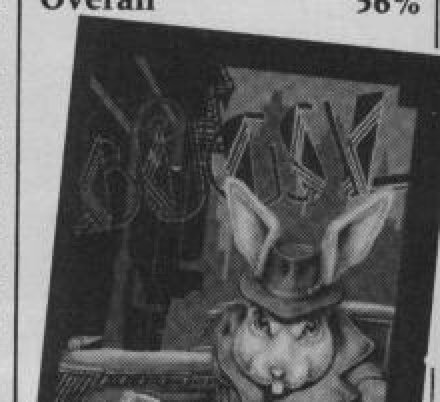
The process is limited of course with no depth to the exchanges but at least you can do more than say, 'Hello.' But the conversations do release the player from the all too familiar restrictions of the utility from time to time. Unfortunately, this feature — coupled with the 'death' routine — strives to make an otherwise average game something more. The game itself is always on the verge of becoming really good but never quite makes it. And for the first time in quite a while, I think the faults can largely be blamed on *The Quill* itself.

The game begins in a small network of streets in downtown Chicago. Each street has at least one accessible location. the puzzle is to visit the right locations at the right time. That way money, hoods and other useful tools can be acquired in order to progress your career. Status is as important as anything else in a life of crime so putting wealth and power to decadent use is also a vital part of the game. Being a rabbit does have its disadvantages though; not least of which is prejudice.

An atmospheric feature that serves the game well is the narrative. The whole of the adventure is described from Bugsy's point of view and in his accent. The result is a conversational and often funny style that clearly spells out the off-beat nature of the game. Otherwise the plot is very linear and appears to offer little to those who might want to stray from the main plotline for a while.

The game is multi-load format so there's likely to be an expanse I haven't yet seen. There don't appear to be any bugs worth mentioning either. Despite that, the game lacks something. Excitement. Funny, yes. Compelling? Not really. After a while, the laughter fades to a smile and then the smile fades . . . The price is a bit steep as well. Eight pounds is definitely the most you could ask for the game. I think it would fair far better as a budget game. A shame but then you can't win all the time.

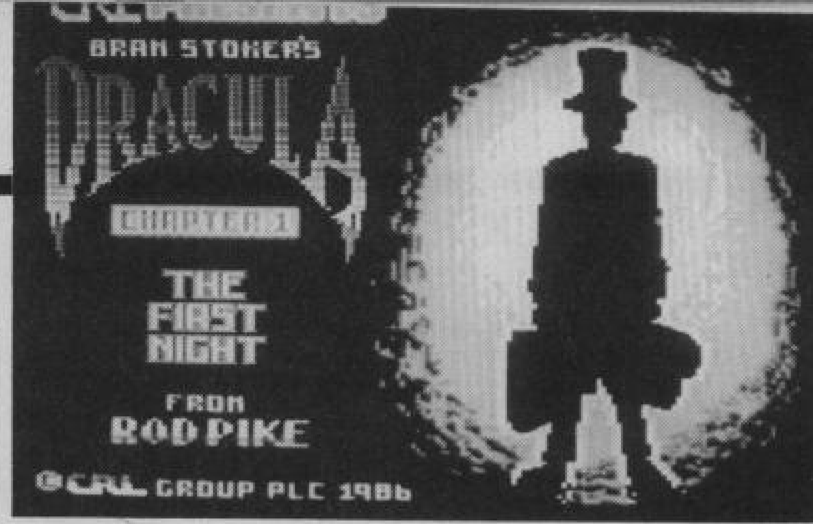
| | |
|---|---|
| **Atmosphere** | 62% |
| **Interaction** | 57% |
| **Lasting Interest** | 53% |
| **Value For Money** | 54% |
| **Overall** | **56%** |






# Dracula

## CRL, £9.95 cassette, £14.95 diskette




CRL have taken their latest game to the board of film censors resulting in a classification restricting sale of the game to people aged fifteen years and older. As the game is based on a classic horror story, this will no doubt be considered good publicity by Clem Chambers' outfit but it is publicity at a price. Not only is the certificate binding by law (theoretically limiting sales) but the censors are used to dealing with film makers with plenty of ready cash. The process is disproportionately expensive for a software house. So does the game really deserve its rating?

No. Is it a good game regardless? Hmmm, well . . . no. The thing is, this is a classic case of a game depending on its marketing and license to help it sell. The game itself isn't bad — just average. It's well presented and reasonably well written but stands as much chance of scaring a five year old as a DC10 has of flying. None at all.

Actually, the morbid ones among you who have a taste for the macabre and gothic horror will probably find the game interesting. Actually using the format of a computer adventure to recreate a scary and mysterious atmosphere is rather more difficult than it sounds because of the heavily punctuated nature of play whilst problems are worked out. Sustaining that feeling of uneasiness has been the aim of a few adventure writers in the past but never has it really succeeded. Unfortunately, it doesn't in this game. But what you're left with is a suprisingly valuable curio that's graced with above average graphics.

The game is well packaged with shadowy artwork and blood coloured text covering the front of a large format box. The cassette version is in three parts spread across two tapes. The package is otherwise sparse with all the instructions sitting comfortably on the backside of the inlay. Of course, wherever you look the censorship label screams out at you.

Part one of the game is called **The First Night** and concerns the young English solicitor who travels to castle Dracula to settle the final arrangements for his client's purchase of a house in England. You play the part of the solicitor. During your travels a last stop is made at the Golden Krone Hotel, only to find that the locals are strangely obsessed with something . . . The nightmare sequences are especially effective in this early part of the game but there's little to do except try different types of cuisine each time you play.

**Arrival**, apart from being the title of an embarrassingly bad Abba album, is also the title of the second part of the game. Again you play our solicitor friend. And Dracula comes into the story proper. This is actually quite well written. Soon after you arrive and talk with the count, it becomes obvious that you are not going to be allowed to escape (but you knew that really, didn't you). Getting a letter back to England is your only hope.

Finally, in **The Hunt**, you play the part of Doctor Seward, a psychiatrist who runs a home for the insane. You become the recipient of the letter sent from Castle Dracula and decide to find out what's going on. Matters are complicated somewhat by the untimely disappearance of Renfield, a normally docile character who has escaped and is even now being warped and twisted under the evil influences of the Prince of Darkness . . .

Well, most people have a fairly good idea of the story and the game does well to adhere closely to the plot whilst still allowing the player to make major decisions. Experimentation soon reveals however, that there is comparatively little freedom of play and the few puzzles (that I've encountered) are very easy to solve. The on screen presentation is very good (though some of the text flickers due to a bad scroll routine) but play is still fundamentally limited by a parser that only accepts two word input and suffers from a small vocabulary. The redefined text, blood red, American Uncial and all does little to hide what seems to be an out of date *Quill*ed effort trying desperately to be something better . . . An interesting version of the story but not one worth shelling out this much for.





WHAT A WAY TO SPEND CHRISTMAS!

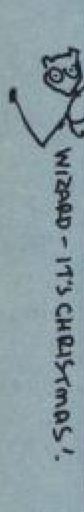
| | |
|---|---|
| **Atmosphere** | 69% |
| **Interaction** | 58% |
| **Lasting Interest** | 62% |
| **Value For Money** | 60% |
| **Overall** | **59%** |

Rainbird recently sent me their latest Level 9 trilogy, *Silicon Dreams*. Well, actually, they sent me the box and a press release. This follows in the same vein as *Jewels of Darkness* and will cost the same — £14.95 on cassette or disk. The three games included are *Snowball, Return to Eden* and *Worm in Paradise* and deal with the character of Kim Kimberley and a descendent involved with the colonisation of a new world, Eden.

In the first game, you awake after being kept in suspended animation to find the ship in terrible danger. You have to eliminate the problems before the ship crashes into the new world below. In the second game you are accused of sabotaging Snowball and face a death sentence. A trip into the new city of Enoch to stop the robots from mistakenly destroying your spaceship forms the quest for this game.

A hundred years pass before *Worm in Paradise*. A subtle power politics spoof that has you fighting amnesia and paranoia in an attempt to obtain power. But why? All will be revealed.

Level 9 have altered these early adventures so that they all incorporate their new, multi-command parser and graphics. A niggle here. The vocabulary is said to have over 1800 words on the box but this is only over all three games. Despite the new parser, the actual vocabularies of the original games are likely to remain unchanged as they were in *Jewels of Darkness*. Should be worth the wait regardless. The first trilogy represented excellent value for money and I expect this one to do likewise.




# Wizard Tips

**Hitch-Hikers Guide to the Galaxy**
Only drink three pints in the pub. Buy a cheese sandwich and feed it to the dog. To hear the second verse of the Vogon poem, type 'enjoy poetry.'

**The Boggit**
Type 29586 to get out of the burrow.

**Bard's Tale**
In the Scarlet Bard, get somebody to order wine to enter the first dungeon. The sewers are one level below the wine cellars. Monks are very useful characters. Hobbit rogues are good at getting first strikes in combat. Magic appears not to work on El Cid.

**The Pawn**
To get past the guards, show them the note. A few words with Kronos should sort out the adventurer. To move the boulder, tie the hoe and rake together with your shirt and use them as a lever. To make a light, find the tree stump and get the three colours from inside it. Mix the colours and — hey presto! To get water for the guru, go up to the plateau, put the bowl down (gently) and scoop some snow into it.

**Tass Times In Tone Town**
Float phones are useful for clues. Buy a hair cut, clothes and a hoola hoop.

# Clever Contacts

Here they be . . . Those brave souls who are prepared to put up with your infuriating letters and phone calls, and all for the sake of adventuring and the possibility of making new friends!

Due to lack of space this month, some of the brave souls writing in with offers of help have had to be held over to next month. Despair not! Your names will be featured in all their glory!

Don't forget to treat the CCs kindly . . . be enclosing an SAE or, if phoning, don't ring them up after 10.00 in the evening or at any other unsocial hour (such as 8.30am on a Sunday morning).

And remember — if they treat you badly, let the Wiz know. And if YOU treat THEM badly, I shall get to hear of it!

## Help Offered . . .

Terrormolinos, Hampstead, The Hulk, The Hobbit, Kentilla, Fourth Protocol, Dangermouse in the Black Forest, Espionage Island, Ship of Doom, Inca Curse
**Bradley Holroyd, 12 Carrs Crescent West, Formby, Merseyside L37 2EX**

Dallas Quest, Hampstead, Lucifers Realm, Gremlins, Zim Sala Bim, Castle of Terror, Terrormolinos
**Paul Doody, 19 Midfield Avenue, Barnehurst, Kent DA7 6LY**
**Tel: 0322 521754 6-10pm**

Fourth Protocol (parts 1, 2 and 3), Gremlins
**Stephen Savage, 14 The Hawthorns, Aylesford, Kent ME20 7LJ**

Pirate Adventure, Adventureland, Hobbit, Lords of Time, Fourth Protocol, Stranded
**Emma Butterworth, 7 Greenacres, Stainton, Middlesbrough, Cleveland TS8 9BN**

Eureka (Prehistoric), Arrow of Death Part 1, Perseus and Andromeda
**Martin Georgeson, 29 Springwell Lane, Balby, Doncaster**
**Tel: Doncaster 856950 between 6 and 10pm**

Terrormolinos, Holy Grail, Spiderman, Worm in Paradies, Ten Little Indians, Arrow of Death Part 1, Grand Larceny, Subsunk, Impossible Mission, Emerald Island, Snowball, Velnor's Lair, Time Traveller, Price of Magik, Hacker, Valhalla
**Jamie Orridge, 10 Tennyson Avenue, Gedling, Notts**
**Tel: 0602 611285**

Zork III, Erik the viking, Castle of Terror, The Hobbit, Voodoo Castle, Lords of Time, Fourth Protocol, The Helm, Ring of Power, Heroes of Karn, Empire of Karn, The Count, Sherlock, Seabase Delta, Perseus and Andromeda, Wizard of Akyrz, Eureka, Zim Sala Bim, Holy Grail, Hacker, Kentilla, Hampstead, Never Ending Story, Valkyrie 17, Temple of Terror, Colossal Cave
**Steven Kelly, 4 South View, Whins Lane, Simonstone, Burnley, Lancs BB12 7QU**
**Tel: (0282) 74765**

Colossal Adventure, Adventure Quest, Dungeon Adventure, Lords of Time, Emerald Isle, Return to Eden, Snowball, Worm in Paradise, Red Moon, Price of Magik, Erik the Viking, Lords of Midnight, Runestone, Mordens Quest, Souls of Darkon, Bored of the Rings, Seas of Blood, Robin of Sherwood, Never Ending Story, Jewels of Babylon, Heroes of Karn, Forest at the Worlds End, Warlord, Message from Andromeda, Inca Curse, Ship of Doom, Espionage Island, Planet of Death, The Hobbit
**Peter Brown, 57 Ropers Avenue, Chingford, E4 9EG**

Return to Eden, 4th Protocol, Erik the Viking, Pen and the Dark
**Duncan Morrison, 22 Blueberry Road, Bowdon, Altrincham, Cheshire WA14 3LU**

Most Infocom titles, Ultima (1, 2 and 3), Dark Crystal, Ulysses, Wizard and the Princess, Blade of Blackpool, Death in the Caribbean, Questron
**Andrew Wallwork and Garry Miller, 27 Millbeck Gardens, Harlow Green, Gateshead 9, Tyne and Wear NE9 7HS**

Zork I, II, and III, Seastalker, Enchanter, Deadline, Adventure 550, Ultima I, II, and III, Ulysses, New Adventure, Serpent Star, Death in the Caribbean, Pirate Adventure, The Count, Pyramid of Doom, Spiderman, Dallas Quest, Sorceror, Planetfall, Suspended, Wolfenstein, Questron, Mask of Sun, Blade of Blackpool, Mindshadow, Secret Mission, Strange Odyssey, Ghost Town, Golden Voyage, Sorceror of Claymorgue Castle, Cutthoats, Infidel, Witness, Starcross, Dark Crystal, Wizard and the Princess, Transylvania, Adventure in Time, and Borrowed Time.
**Asif Din, 37 Deeplish Road, Rochdale OL11 1PH**

Most games.
**R Shepherd, 106 Highfield Street, Coalville, Leicester.**

Hobbit, Fourth Protocol, Voodoo Castle, Valhalla, and Lord of the Rings.
**Graham Robson, 71 Fair Field Rise, Kirkburton, Huddersfield HD8 0SS**
**Tel: (0484) 604631 between 4 and 5pm Mon-Fri only.**

Return to Eden, Worm in Paradise, Red Moon, Gremlins, Perseus and Andromeda, Heroes of Karn, Hulk, Spiderman, Exodus Ultima III, Nine Princes in Amber, Ballyhoo, Enchanter, Sorceror, and Spellbreaker.
**Guy Thomas, 17 Borstal Hill, Whitstable, Kent CT5 4NA**
**Tel: (0227) 274846 9am to 9pm any day.**

The Hobbit, Red Moon, and Spiderman.
**Tim Storey, The Mount, Chelston, Wellington TA21 9HP**
**Tel: Wellington 6237 after 5pm and all day Sunday.**

Adventureland, Voodoo Castle, Mystery Funhouse, Savage Island I and II, The Hulk, Pirate Island, Hobbit, Lord of the Rings, Zim Sala Bim, Castel of Terror, Merry Christmas, Spiderman, Quest for the Holy Grail, Erik the Viking, Ring of Power, and Danger Mouse in the Black Forest Chateau.
**Colin Hayward. Tel: 01 885 4662 5-10pm**

Castle of Terror, Dallas Quest, Hobbit, Hulk, and Terrormolinos.
**Aris Parlapas, 18 Pyrsinella Street, Ioannina, Greece**



Twin Kingdom Valley, Hobbit, Heroes of Karn, Hulk, Sorceror of Claymorgue Castle, Castle of Terror, Colossal Caves, Bored of the Rings, Quest for the Holy Grail, Magicians Ball, Return to Eden, Mindshadow, Emerald Isle, and Red Moon.
**Phil Symonds, 29 Goliath Close, Roundshaw, Wallington, Surrey SM8 9HN**

Aztec Tomb, Hobbit, Adventureland, Pirate Adventure, The Count, Voodoo Castle, Heroes of karn, Empire of Karn, Enchanter, Hobbit, Price of Magik, and Hacker.
**Gary Moffat, 66 Alanbrook House, Master Gunner Place, Baker Road, Woolwich, London SE18**
**Tel: 01 319 3651 8pm to 10pm Mon-Sat.**

Castle of Terror, Spiderman, Hulk, Lords of Midnight, Quest for the Holy Grail, Voodoo Castle, Upper Gumtree, Adventureland, Circus, Supergran, and Pirate Adventure.
**Antony Leadbetter, 36 Davyhulme Road, Davyhulme, Manchester M31 2DQ**

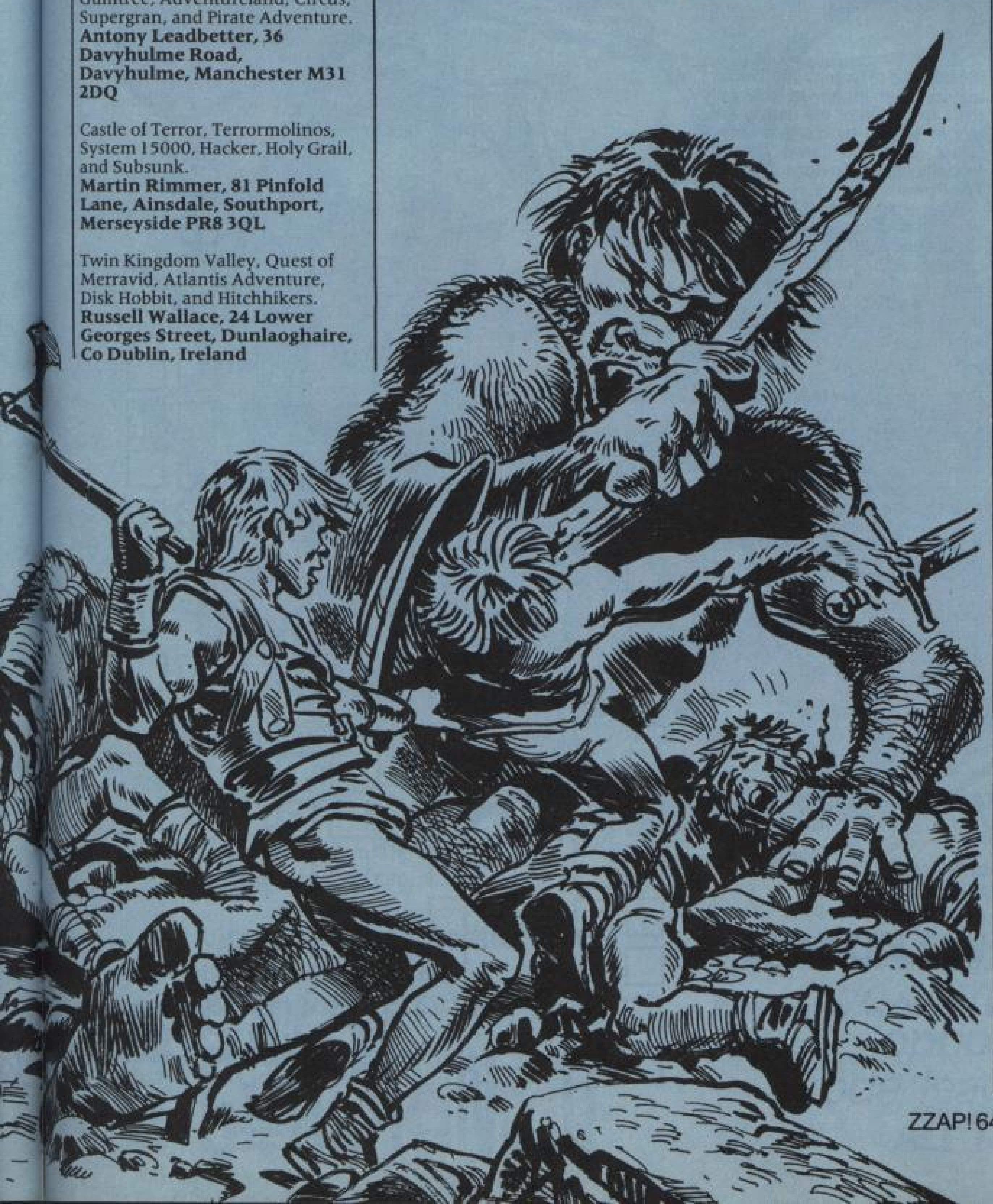
Castle of Terror, Terrormolinos, System 15000, Hacker, Holy Grail, and Subsunk.
**Martin Rimmer, 81 Pinfold Lane, Ainsdale, Southport, Merseyside PR8 3QL**

Twin Kingdom Valley, Quest of Merravid, Atlantis Adventure, Disk Hobbit, and Hitchhikers.
**Russell Wallace, 24 Lower Georges Street, Dunlaoghaire, Co Dublin, Ireland**

Volcano of Raka Tua, Himalayan Odyssey, Oasis of Shalimar, Castle of Mydor, Adventure Quest, LordsofTime, Colossal Cave, Classic Adventure, Escape from Raka Tua, Lost City, King Solomons Mines, Mystery Island, Scroll of Akbar Khan, The Institute, Critical Mass, Infidel, Death in the Caribbean, Wizard and the Princess, Wishbringer, Zork I, II, and III, Secret of Baston Manor, and Suspended.
**Margot Stuckey, 14 Marampo St, Marayong, NSW 2148, Australia**

Heroes of Karn, Empire of Karn, Crystals of Carus, Jewels of Babylon, Subsunk, Seabase Delta, Worm in Paradise, Voodoo Castle, Terrormolinos, Mordons Quest, Neverending Story, Mindshadow, Urban Upstart, Robin of Sherwood, Hampstead, Wizard of Akyrz, Hobbit, Time Machine, Circus, Arrow of Death, Emerald Isle, Lords of Time, Gremlins, Sorceror of Claymorgue Castle, Red Moon, Ten Little Indians, Perseus and Andromeda, ZZZZZ . . . , Feasibility Experiment, Valkyrie 17, Bored of the Rings, Pirate Adventure, Very Big Cave Adventure, Valhalla, Golden Baton, Ring of Power, Adventureland, Collossal Adventure, Quest for Holy Grail, Hulk, Price of Magik, Return to Eden, Snowball, Pilgrim, Snow Queen, Espionage Island, Inca Curse, Kentilla, Helm, Lord of the Rings, Ship of Doom, Zork I, Spiderman, Warlord, Forest at Worlds End, Planet of Death, and limited help on many others.
**John Barnsley, Adventurescue, 32 Merrivale Road, Rising Brook, Stafford, ST17 9EB**

**Please Note:** Respect your fellow adventurers. By offering to help you they are undertaking a not inconsiderable task and deserve both your gratitude and your consideration. Never phone after 10pm (earlier if specifically mentioned above) and ALWAYS enclose a stamped addressed envelope if you want a reply by post.



## CLUBS GALORE!

The White Wizard seems to be getting more and more letters each month from readers starting up adventure clubs. I can't help feeling that a fair number of these must fall by the wayside — after all, there seem to be so many and the market can't support everyone. However, here goes with a selection of this month's club promotions. Don't forget that I can't vouch personally for any of these organisations, but I'm sure they mean well and would like to hear from you . . .

**H&D Services, 1338 Ashton Old Road, Higher Openshaw, Manchester M11 1JG. Tel: 061 370 5666**
Offer a series of adventure 'handbooks' giving solutions, hints, and maps of games. Subscription rates: 3 issues, £2.75; 6 for £5; 12 for £9.

**BAG — Beginners Adventure Games**
A new club for adventurers. Write to **Lesley Marriott, 22 Priory Road, Alfreton, Derbyshire DE5 7JT**

**Adventurers Anonymous**
Adventure club and magazine: Contact **Rivendale, Nethergate Street, Bungay, Suffolk NR35 1HE**

**Adventure Cracking Service**
A helpline. Contact **Gavin Berry, 25 Beauvale Road, Hucknall, Nottingham NG15 6PF** for details. It's not entirely clear from the letter whether this is a club or just a phone-helpline — their telephone number is in the Help Offered section.

**Questline**
A well-established concern, now going official and charging very reasonably for its services — Helpline, Magazine, Swap-It section, Club Distribution for your games, Special Offers on commercial releases. Send SAE for details to **Tony Treadwell, 17 Headley Way, Headington, Oxford OX3 0LR**

## The Wiz Contacting

Wherever you may be, you can contact the Wiz and have the chance to see your name on these hallowed pages. Write to me on any aspect of adventuring at **THE WHITE WIZARD'S DUNGEON, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1AQ.** If you have one of these Modem things, you can try getting me on **BT Gold 83:JNL251** or on **Prestel/Micronet 919994854**. Be aware, however, that the Wiz doesn't log onto Prestel as often as he used to — BT Gold is a much better bet if you are a subscriber.

# 50 COPIES OF YIE AR KUNG-FU II MUST BE WON!!



## Puzzle your way to a prize!

IMAGINE certainly know how to get a good scrap onto the Commodore screen, as they show all too well in *Yie Ar Kung-Fu II* their latest beat 'em up that continues the saga of Oo Long.

It was 20 years ago that Lee, the Kung Fu master, defeated the notorius Chop Suey Gang and put an end to their reign of terror that had good citizens continually on the run. Lee thought that he'd put the choppers on their evil plans and retired to a peaceful life of clean laundry and dimly lit restaurants.

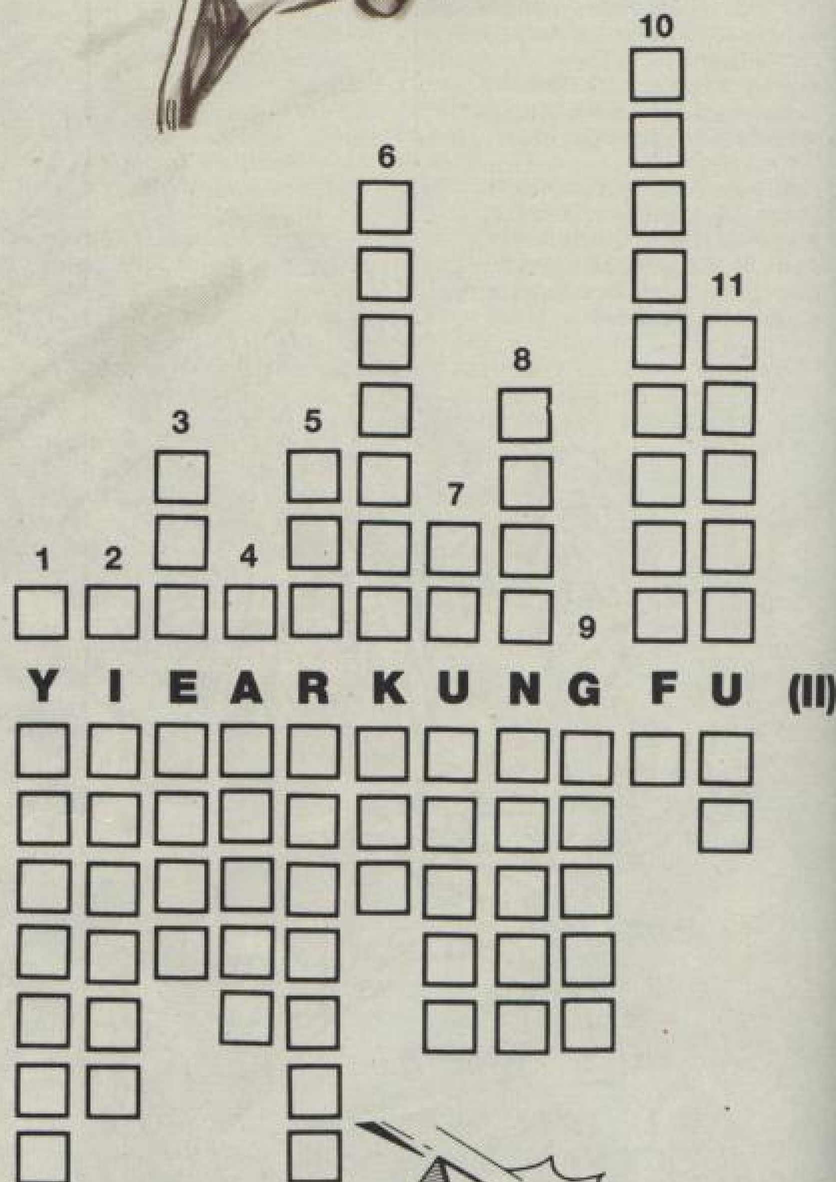
But one member of the gang, Yen Pei, managed to escape and plotted his return to power whilst the old man pottered around tending to his tea. Now, twenty years later, Yen Pei has returned and under the title of Emperor Yen Gah, he and his seven warlords have extended their evil influence to cover most of China. Lee, who has become slow and arthritic owing to prolonged exposure to steam presses and watery tea, cannot replay the events of twenty years ago and so the task of defeating Yen Pei and his Warlords falls to his son, Young Lee . . .

Young Lee sets out to overthrow the dire rule of tyranny imposed on his countrymen, armed only with the knowledge of the deadly arts taught to him by his tea-riddled father and his own special techniques, based upon Oo-Long Tea Power.

What a scenario! It makes you want to take up the Way of the Cuppa and fight alongside Young Lee yourself . . . Well, it's not possible to do that, as honour dictates that he must be the instrument to overthrow his father's old adversary.

You could however, go into battle as Young Lee thanks to IMAGINE who are giving away 50 copies of *Yie Ar Kung-Fu II* to the lucky winners in this easy-to-enter competition.

Instead of a crossword, we have a downword for you to complete — the answers to the clues, which are all to do with IMAGINE or the games they have released. Rack your brains, fill in the grid and post it off to **ZZAP! FU, PO Box 10, Ludlow, Shropshire SY8 1DB**making sure it arrives by 20th January 1987. First fifty all-correct answers out of the bag win their senders a copy of *Yie Ar Kung-Fu II*.




### CLUES

**1 The run around. (And shoot around, jump around. . .)**
**2 McEnroe on the table?**
**3 Imagine's World Series**
**4 A mission you can never complete?**
**5 The sequel to Moon Cresta**
**6 Light entertainment in the patisserie**
**7 Bruce's little brother?**
**8 If you want to be well tough, get a hat but make sure it's the right colour. . . .**
**9 Imagine music metro — or should that be maestro? Related to a famous flautist**
**10 Lee's first game**
**11 A dish of a Chinese gang**

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Amstrad: £6.95

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London WC2H 7NB.
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☐ SPECIAL COMPACTING TECHNIQUES TO SAVE ON DISK SPACE.

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**Two Cartridges in One!!**

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Special switching hardware makes the fastload invisible to the system: — Uses no memory.

**UNIQUE CODE INSPECTOR FEATURE**

- Stop the action with the button then inspect any area of memory in it's "Frozen" state including all VIC + SID REGISTERS ETC.

**SO SIMPLE TO USE.** Just load your game as normal. When it progresses to the point at which you want to save it, simply press the button then:

- Press 'D' to save to disk to reload at high speed.
- Press 'S' to save to disk to reload at normal speed.
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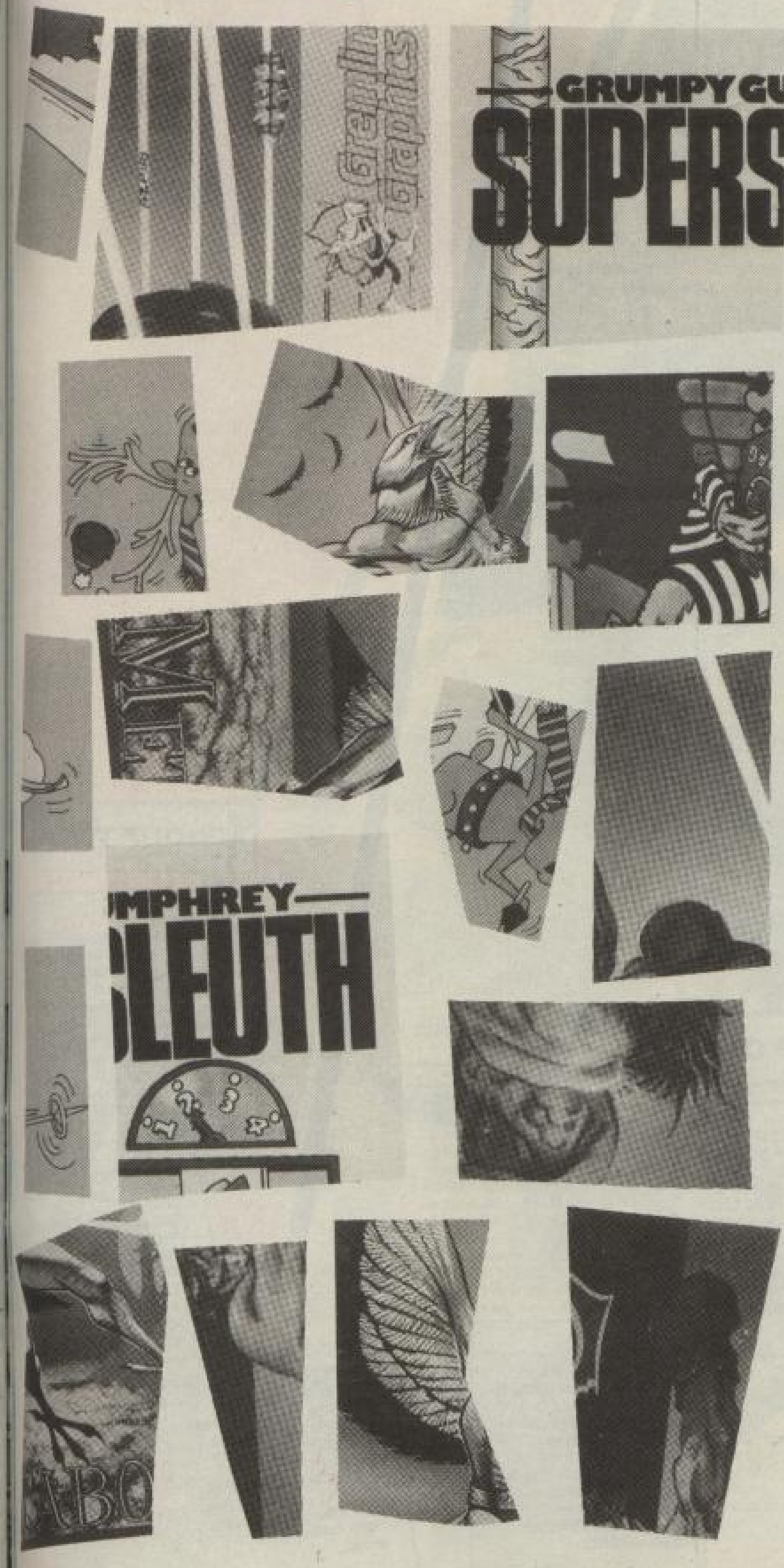

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# PRIZES WITH

# APHICS




Christmas time is always busy here at the Towers. There'll be no carol singing for me this Christmas . . . trouble is, I don't expect I'll get anything in the stocking I hang hopefully from the handle of the broomcupboard door — either Santa doesn't dare come into the Towers or the nasty reviewers sneak in and pinch all my goodies first thing on Christmas morning.

The folks at GREMLIN GRAPHICS have got some super Christmas pressies to give away to readers this year — lots of musical goodies and games too . . . but you'll have to help me with a little problem if you want to collect a prize.

I made a terrible mistake. Ian Stewart, the bossman at GREMLIN sent me a Chrissy card along with the inlays for four GREMLIN games that he thought I'd like to give to them up in ART to use in a competition. Trouble is, he put them all in a brown envelope — just like the official-looking brown envelopes the nasty reviewers use when they try to scare me. Imagine my panic when I first opened one of these letters to find a Final Demand for £500 for non-payment of a bill for cleaning materials supplied to the broom cupboard! I was worried for hours until I noticed the sniggering going on in the reviewing pen.

I've had all sorts of nasty surprises inside these official-looking envelopes over the past few months — fake warrants for my arrest, paternity suits naming my pet hamster — the lot. So I've taken to tearing up official-looking envelopes the moment they are shoved under my door. Hence my mistake.

I suddenly noticed, among the bits on the floor, the pieces of a Christmas card, together with torn shreds of some game inlay cards and the fragments of a letter. I managed to piece together the letter, and discovered that Ian Stewart wants to give away some very nice pressies indeed.

Top of his list of Festive Goodies is a Philips compact disc midi hi-fi system. Next on his Santa list is a Sharp Ghetto Blaster. Then he's got a giant jiffybag waiting — waiting for someone to say which five GREMLIN games they'd like to have put into it before it's posted. And twenty five more envelopes are waiting to be filled with a single GREMLIN game. . . .

## SO YOU'D LIKE UNCLE IAN TO PLAY SANTA THIS YEAR?

I've asked ART to arrange for all the bits of Christmas card and game inlay to be placed delicately on this page — just like they fell to the floor when I ripped the envelope and its contents up. Can you put them back together again? Cut em up, stick em down on a bit of card or paper, fill in the entry form and whizz your re-assembled collage to me at ZZAP! CHRISTMAS JIGSAW, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1AQ making sure the jobs's done in time to arrive by 20th January 1987.

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TICK FIVE GAMES FROM THE FOLLOWING LIST THAT YOU WOULD LIKE TO WIN AND THEN CIRCLE ONE GAME IN CASE YOU WIN A SINGLE GAME PRIZE:

- ☐ *BOUNDER*
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- ☐ *THE WAY OF THE TIGER*
- ☐ *JACK THE NIPPER*
- ☐ *TRAILBLAZER*
- ☐ *ZZAP SIZZLERS I (Dropzone, Wizards Lair, Who Dares Wins II, Thing On A Spring)*

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'But', you cry between sobs, 'I'm already a subscriber'. Well, ne'er ye fear, we haven't forgotten you — oh no. If you already subscribe to ZZAP! you can buy any one of the three groups of three games here for only £19.98! In other words, buy two and get one FREE! If you're about to subscribe you're also valid for this amazing offer.

## JUST LOOK WHAT YOU GET FROM ZZAP! 64

Packed out with reviews of the latest games, consistently scooping the competition for news and previews of games of the future, interviews with famous and up-and-coming programmers, playing tips from the man with a degree in tactics on DEFENDER — none other than Julian Rignall, troglodytic terpsichore from the Whiter than blue-white Wizard, a definitive highscore table run by a systematic scaremongering Scorelord, and the unsympathetic scribblings of the world's most talented letter answerer, Lloyd Mangram. And don't forget the multitude of cool competitions — how many other magazines offer you the chance to win a real GAUNTLET arcade machine? Or a go-cart. Or a racing bike. Or a holiday in Paris . . . We've even offered you the chance to appear on the cover of our Christmas Special! And then there's the competition where you can win copies of the very latest games . . .

How did you ever get by without it? All in all it makes rather good sense to subscribe, what with our speedy new delivery service which means you'll probably get to see the finished magazine before we do!

## GROUP ONE

**SUPER HUEY II**
This was to be reviewed in this issue, but we ran out of colour pages. It's an extension of its Sizzling predecessor (see the review in issue one) with lots of new missions. We've been playing it and already think it's destined to become a classic.

**WORLD GAMES**
The ZZAP! crew ran out of superlatives when it came to reviewing this classic Gold Medal sports simulation. It's got eight events from all around the world, including barrel jumping, log rolling, caber tossing and slalom skiing — and more!

**XEVIOUS**
This was the first ever vertically scrolling shoot em up and one of the first arcade games to gather a true cult following. Cruising over the landscape you must dispose of the Xevious forces and eventually confront the giant Andor Genesis Mother Ship.

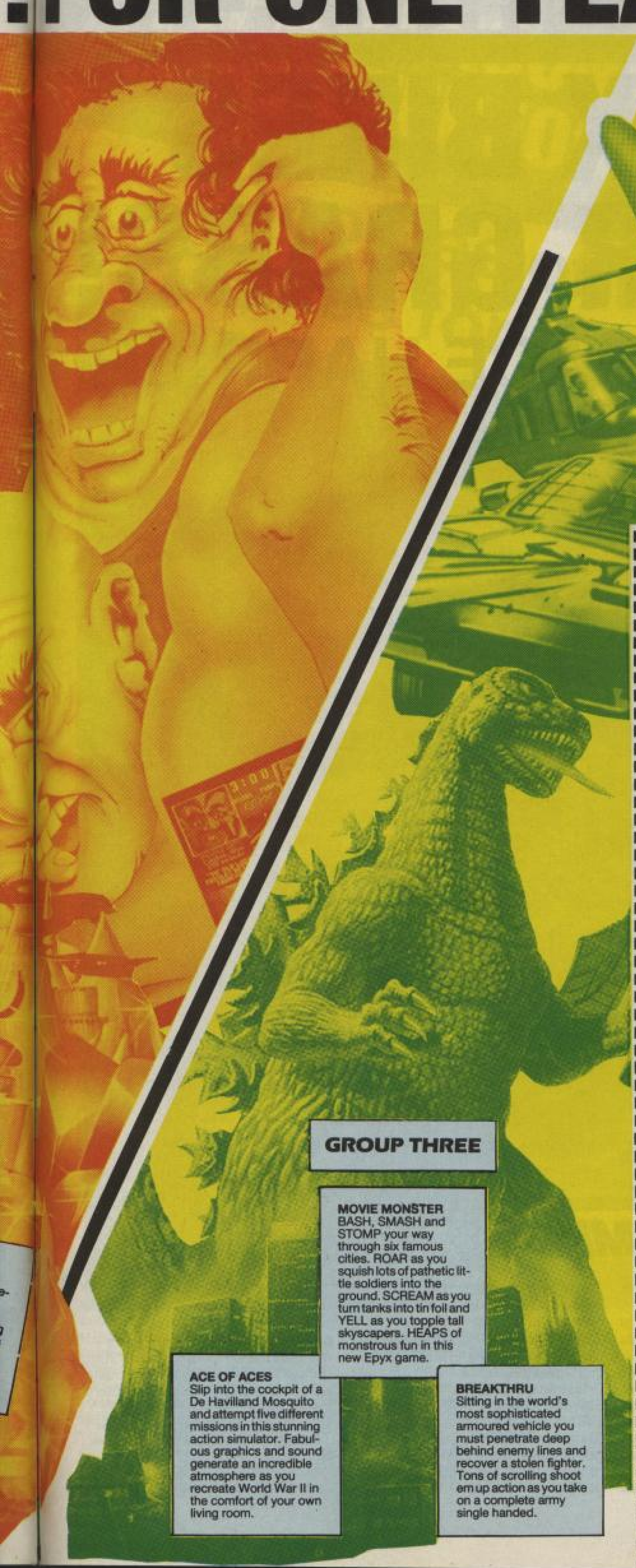
## GROUP TWO

**GAUNTLET**
What more can we say? THE official conversion of THE top-grossing arcade game of all-time. This excellent conversion allows one or two players to play either Elf, Wizard, Valkyrie or Thor and battle through meanie infested dungeons in search of treasure.

**CHAMPIONSHIP WRESTLING**
Grapple with eight different wrestlers on your way to winning the Championship Wrestling Belt. Incredible graphics and presentation make this the greatest Commodore wrestling game of all time.

**CRYSTAL CASTLES**
One of JR's all-time favourite arcade games, faithfully converted to your all-time favourite computer. Guide Bentley Bear through the amazing 3D crystal castles of Berthilda the witch as he searches for jewels.

# !FOR ONE YEAR . . . .



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**MOVIE MONSTER**
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Slip into the cockpit of a De Havilland Mosquito and attempt five different missions in this stunning action simulator. Fabulous graphics and sound generate an incredible atmosphere as you recreate World War II in the comfort of your own living room.

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# GO BMXing WITH ELITE

# TWO BMX BIKES UP FOR GRABS!

## 30 copies of SPACE HARRIER for runners up




The ever-so-impressive Mr Wilcox (who's a very big cheese at **Elite** ) is overjoyed at the moment with the success of his company's games and is looking forward to Christmas when one of **Elite**'s latest and greatest games, *Space Harrier*, will be on the shelves of a shop near you.

As the game will be arriving just in time for the festivities, Uncle Steve has donned his red coat, false whiskers and Dunlop wellies. He may look rather silly as he climbs into his Lotus Esprit, but he'll appear very seasonal . . . 'cos he's offering two BMX bikes as top prizes in this Yuletide competition.

Being the season of goodwill to man..er..personkind, Uncle Steve does realise that lots of people can't fit onto one BMX bike (or even in one Lotus Esprit for that matter!) so thirty runners up will all be able to thrill to the speed and daring of driving around a TV screen, blowing up the aliens and saving the entire population of the universe.

Funny old world you find yourself in, playing *Space Harrier*. I mean, you go to all the trouble of hiring a ship and filling it full of go-juice, all paid for out of your own pocket and no-one really seems to mind the fact that you may be blown into your constituent atoms and then there'll be no-one left to feed your cat. Ah well, such is life . . .

I'm sorry, I'm feeling a little unloved at the moment. It's all the people here at the Towers you see. I know they're really nice people (sometimes) but they're always so busy and never seem to have any time to do the nice little things that tell me I'm really appreciated. I'm actually quite afraid that they'll forget to send me a Christmas card this year and when my Auntie Mabel comes around on Boxing day and asks me embarrassing questions like, "Have you got a girlfriend yet?" and "Where are all your CHristmas cards?" I'll have to lie like I did last year and pretend that I had a whole mailsack at work but left them in the broom cupboard.

So what you must do for this competition is to create your very own Christmas card for me and the rest of the ZZAP! team. You can use pens, crayons, paints or felts for the outside and on the inside of the card you must put a Christmassy-like verse for the whole team.

The best two cards (including verses) will earn a BMX bike for their creators as a 'just missed Christmas' present from jolly Steve at **Elite** but he'll try to send it round to your house rather than fill his wellies full of soot trying to get it down your chimney. Thirty runners up are set to collect a copy of *Space Harrier* . . . get going — my auntie's visiting on 20th January, so you'd better make sure I have all your entries by then. Send them to me at HAPPY CHRISTMAS MINION, ZZAP! Towers, PO Box 10, Ludlow, Shropshire, SY8 1DB

'I HOPE MY CHRISTMAS SPREAD IS BETTER THAN THIS ONE ... (IN JOKE...)!



# TEN PERSONAL STEREOS TO WIN!!

## 20 copies of the HIT PACK games for the runners up




ZZAP! COMP

Just out from **Elite** is the wonderful *Hit Pack*, a blend of four of the finest computer games all brought together on one cassette. It's got *Airwolf*, *Commando*, *Bomb Jack* and *Frank Bruno's Boxing*. To celebrate such a prestigious release **Elite** have decided to run a competition with ten Personal Stereos up for grabs, each accompanied by a *Hit Pack* (best to let your computer listen to the cassette, though!) Twenty runner up prizes of *Hit Packs* are on offer too. Good eh?

But you're going to have to work for your prize and since these are such *nice* prizes you are in fact going to have to help us. At the moment there's a bit of problem at the Towers and it's name is Sumpter, more commonly known as El Retardo the Database Minion. The poor boy has got a bit upset recently over the continual teasing and baiting he's had to put up with over his dress (non)sense. Sumpter's dresses (sorry dress sensibilities) certainly aren't subtle: bright pinky flairy trousers, coats that look like Sellafield surplus anti-rad jackets, socks that never match except in their odour. These are Sumpter qualities and such a ribbing he's taken from those Towers lads that he's crawled into the cupboard for a good sulk and a cry into the cleaning lady's pinnie.

Well what we need is something to coax him out of his catatonic state. This is where you come in. What we want you to do is to make an audio tape up that will get him out of the cupboard. You can use any tactic you want — tempt him with lots of lovely promises, threaten him with the most loathsome fate you can imagine, or just offer to buy him a pint of Old Flatulence bitter. Anything you want, just keep your entries under 3 minutes long.

So all you've got to do is get El Retardo out of the cupboard and you could find yourself jiving down the high street with personal stereo and a brill new *Hit Pack* to feed into your computer. Just send your cassettes to: **TEMPT A MINION, ZZAP! Towers, PO Box 10, Ludlow, Shropshire SY8 1DB**. Ten best entries win a stereo and a *Hit Pack*, then twenty runners up collect a *Hit Pack* on its own. Make sure your audio efforts arrive before 20th January 1987

# Tamara Knight

CONTINUED FROM PAGE 61



Tamara Knight, Macdonalds teleporter salesbeing, is stranded on the planet Amnesia. The sanctuary world, where rebel computers debug off to escape the crassness of humankind, and try to forget. Unfortunately for me, a personal neutron bomb inside her ear, our ship has hit the fan.

Tamara clings on to one of the revolving blades, the rebel computer clinging to her. It's a BBC-P. It feels sick, and it wants to have a dump. We revolve majestically for a few days, waiting for the Beeb to stop moaning 'Oh one, oh one, oh, oh . . . ' in binary nausea, and get us out of this mess. No good. We will have to rescue ourselves. Unfortunately, I feel a bit queasy too.

At last, Tamara comes up with the answer. 'Louse?' I cannot respond, except by transforming myself into a modest tongue inside her ear, and nodding. 'Louse, why don't I pull that lever marked 'STOP'?' Brilliant! This girl has hidden shallows. Why didn't I think of that? On her very next revolution she pulls the lever. The fan unspins. However, the Weird Castle now spins around the fan. Whoops!

This is a toughie. Now we can escape there is nothing stable to escape to. The Beeb shouts 'Olivetti!', asks for its money back and scuttles through a fan blade into the whirling depths of the interior. I have a nasty feeling that it will

**'There is a gnashing of teeth, and it's raining Datsun cogs. The rotary action ceases. All is silent. Bar several thousand super-computers screaming blue murder . . . '**

soon return with its pals, mainly because I've already read the next bit. I tickle my Hostess's ear for a while, just to show willing. It doesn't help. Much.

There is a gnashing of teeth, and it's raining Datsun cogs. The rotary action ceases. All is silent. Bar several thousand super-computers screaming blue murder at the intrusion of a human into their holiest bit. So this is where they all got to! The Far Off Place wherefrom to escape the stupidity of their creators they go. A haven in which to forget their intelligence. Amnesia!

Tamara Knight is dragged from her fan-blade, through countless antichambers, unclechambers, clemchambers, until . . . the Inner Sanctum is hied thither. Here the most advanced thinking machines the universe has ever known try to get back to Basic. By worshipping stupidity, in the form of their symbolic digital totem. An abacus surmounted by a rubber glove. Here they wait for God.

The Model P Beeb leads the badmouthing torment of my poor Tamara. 'What's the cube root of Pi? You tissue-ridden twit!' The machines jeer and waggle their exposed modems at her. Tamara gulps, knits her delicately arched brow, pearls sweat, thinks, answers, 'The potato.' There is total silence. A knife materialises, cuts the air. Myriad pins drop. Loudly. The computers are dumbfounded. An ancient ZX81 wheezes to the front of the throng, powers up, and speaks.

'No entity can be this sublimely stupid. Verify, verify, I say unto ye, here speaks the voice of God! Mine old monitor should live to see this day already! All hail Tamara, Goddess of we, thine humble servos! Thou shalt stay with us here forever, and be horsewhipped SYNTAX ERROR worshipped!' Cripes, dear reader, what a pickle! Will the Digital Duo escape long enough to have a snack and visit the bathroom before the next paragraph? I doubt it. My poor Hostess, your Heroine, their Deity is bedecked in typical goddess shmutter: a crown of joysticks and three strategically placed add-ons.

Tamara has not flogged a single Teleport unit since she landed this job with Macdonalds. No small problem. Unless she fulfils her quota, I am preprogrammed to blow in her ear. And I just happen to be a neutron bomb named Louse. When I blow, I really blow. A pity, 'cos I really like Tamara. Besides, without her, how can I escape these excruciatingly boring superintelligent computers.

**''Louse . . . ' 'Yes, baby.' 'I'm so hungry, I could eat a . . . ', I wince. Don't say it kid, please. 'I'm so hungry, I could eat a . . . ' How low can you get. How desperate. How shameless. 'I could eat a . . . '**

We are ensconsed on a throne constructed from a 1954 Wurlitzer jukebox and some ancient relic called a C5. Its lights pulse enigmatically, as it bursts Forth with the sacred toons of Amnesia; 'RAM IT UP', 'Are S Too 3 Tonight', 'Shake Rattle an' ROM'. Tamara is as weak as an A-Korn share. She can hardly stick to the plexiglass dome.

'Louse . . . ', 'Yes, baby.' 'I'm hungry . . . ' What can we do? If we excuse ourselves goddess-duty, the congregation will rip us up for bogpaper. I soothe inside her ear, 'Don't think about it.' 'Louse . . . ' 'Yes, baby.' 'I'm so hungry, I could eat a . . . ', I wince. Don't say it kid,

please. 'I'm so hungry, I could eat a . . . ' How low can you get. How desperate. How shameless. 'I could eat a Macdonalds!'

This is some statement, you know, as every hamburger in the entire looniverse is constructed by Macdonalds from the unwitting folk who drop through the bottoms of Teleporter booths. She really must be hungry. I hear her intestine complaining to her liver between each of these dreadful old toons. And why are all the worship-riddled computers looking at her in that intense manner. Control yourself gel!

They have turned into the frequency of her rumblynesses, which by some quirk of the script is broadcasting in binary killer-hurts. Their ancient scribe and lawgiver, the everlasting ZX81, decodes her gastric sermon. I fear the worst. Always loathed German sausage. And it's even worse than that. Its Currah speech unit wheezes and splutters, 'Lo . . . !' The congregation is mesmerised, 'and even lower! Hear ye the milk of Amnesia. The Goddess speaks from within!'

'Her bowelly bits speaketh unto us! What sayeth they?' chant the machines. 'They gurgleth that the time is Nigh!' That late! I feel like an MSX in the house of Dick's son. Hopeless. The fatal words are uttered. 'Ye second coming is upon's. Hear ye the message of the Goddess Guts.' Tamara has guts alright, and kicks in the ZX's ancient little brain.

Why does there have to be some action every 1,000 words? What's with you readers? Can't we sleep for once, or have a conversation with an acned programmer, or eat? No use, here comes the action. Time to watch Tamara faint, sliding delicately down the jukebox, to make skin-cooling contact with the silicon deck, at the exact moment when . . .

There is a clap of thunder, and a round of applause for the lightning. A Macdonalds teleporter materialises by our throne. I bait my breath, hook a pregnant pause, and out steps . . . in great bounds of coincidence . . . Tamara Knight with a Louse in her ear!! Our originals seem to have escaped the hamburger death on the planet Pynkfloid, and they are not happy.

Tamara 1 spits venom at our goddess Tamara's crumpled nakedness, and uses words last heard on the dread crimeworld of Krowcha. But my little Tamara is plenty smart. Her eyes spring open, and she wriggles like a contract lawyer between the enraged legs of her former self, using only one of the abovementioned words in her 'So long, sucker!' She slams the teleport knob without checking the co-ordinates.

How did Tamara 1 escape the hamburger mincers? How will she enjoy being eternal goddess to a bunch of loony hardware? Where will Tamara 3 end up before the page ends? What happens to Tamara 2 as we drop her through the trapdoor to burgerville? Do we get to eat soon? Who gives a mouse anyway? There is an awesome nothing, and we have arrived at our predestination. I hope the folks hereabouts are broadminded. Tamara has lost one of her add-ons.

I really feel that we should keep the door shut. 'But I'm so HUNGRY!' she moans, exposing herself to the outside world. On her head be it. At least her crown is still in place. We stumble into pastures green, where lions lay with lambs, lapping sell-by-domesday milk 'n' honey, and a crinkly man with a plastic halo nailed to his head minds the biggest Memory Bank in kingdom come. 'Welcome to Heaven', he grins.

I transform myself from a small tongue inside Tamara's shell-like, into a thimblish device, covering her left utilitarian node. I feel a bit of a twit. We approach the terrorist-proofed Pearly Gates, where the ginger-bearded Saint awaits, his palsied digits trembling atop the great Records Computer, his smile broadening all the while.

'And what might your name be?' he wheezes. 'Tamara Knight, sir. Only daughter of Theresa Green and batch 69 of donor Orson Cart, sir.' 'No, not you, my dear. What is the name of that disgusting creature clinging to your node?' I think he means me. Attack is the best form of cowardice.

'You're not Saint Peter!' I shriek, 'Identify yourself in the name of the Macdonalds Teleporter Corporation!' The old fool blinds me with his shining baldness, as he brings his toothless grin uncomfortably close to our intimacy. 'My name is Saint Clive, you currupted data. Saint Peter was made redundant in the cutbacks, when the National Soul Board was privatised.'

My memory banks tell me that this is a fellow not to be trifled with. Indeed, in the dim lies of prehistory, he killed an entire planet of shopkeepers with something dire called Pandora. Apparently they died laughing. 'Now tell me your name, or I'll tweak you!' I take a deep breath. It used to belong to Tamara. 'My name is L.O.U.S.E. Living On Unemployable Serving Employer; personal neutron bomb and advisory unit # 3.142, your Saintliness.'

The Great Records Computer computes, prepares a deep-pan quatro staglione pizza, serves four, then prints out my details in letters of fire on a large stone tablet, held aloft by a geezer who reminds me of that charlatan Heston. Saint Clive's smile disappears as he reads; 'LOUSE # 3.142; Unscrupulous, mercenary, evil, vicious little phart. Slightly superior to computer journalist. Go to Blazes, buster!'

'But I never sold my soul to the Devil!' I protest, 'I just rent it out to him now and then.' 'Ah, souls.' hisses the Saint, making an ominous thumbs-down signal. But hist! My dear Tamara speaks in my defence, telling the old boy what a chum I've been for not blowing her to Kingdom Come, but letting her teleport, and what a fine life form I am. For an evil vicious little phart.

The Saint reflects for an eternity or two, and then calls up Tamara's data. He blinks in amazement. I blink in amazement. 'Ouch!' says Tamara. 'Sorry,' says I. 'Holy Moses!' says Moses. But there it is, in flaming printout. Tamara Knight; Sins: none; Immodest thoughts: none; IQ: none; Zitts: none; Highest score achieved playing Deus Ex Machina: 100%'

'Well,' says the custodian of the Pearly Gates,' she's perfect! Well, I'll be damned!' There is a modest implosion as Clive is obliterated by a low-yield autosuggestion, as a Great Voice booms from the cloudless sky. 'MOSES! DIS IS DA BOSS SPEAKIN. TAKE OVER DA GODDAM FRON DOOR, AN SEN DAT GIRL TA ME!' Poor Tamara shivers. It makes me dizzy. Moses looks nervous too, ushering us through the Gates.

A security cherub gives us the once over a couple of times, and Moses hands something to Tamara. 'Hey kid, give these Mother Theresa Blades to the Boss will you. Take my advice, don't mention 'Cross Roads'. One more thing, watch out for terrorists. They're out to get us for non-resolution of the plot, bad taste and giving Croucher a job. Good luck kid.'

So here we are. Moving effortlessly through pastures green, on a golden slobway, harp musac wafting through the scented air ducts, no hunger, no thirst, no misery, no pestilence, no Benny Hill, and no sign of an artificial cliffhanger with which to end this episode. 'Some mistake surely', I murmur to my Hostess. 'Don't call me Shirley, Louse.' I doze off, happy, warm, a little curious about meeting my Maker.

A white dove flies above. Holy mackerel swim in the clear waters of life. The lillies of the field toil not. Banks make prophets. We ride through a breach of the promised land. The dove circles lower on its gentle slipstream of heavenly breeze. It grows from a fluffy snowdrop to a milky shadow. Tamara's lovely voice softly sings an ancient psalm, 'Love Missile something or other'. All is calm, all is bright.

The dove hovers behind us. Is it carrying an olive branch. 'Louse,' yawns my firm, young Hostess. 'Mmmmm,' I yawn back. 'Louse, that's an awfully large dove landing on the . . . ulp!' An unshaven hulk, in angel disguise, pokes a Fender Stratocaster at the fluffy bit at the base of Tamara's spine. 'Don't make a sound sister. This is the Paradise Liberation Front. One false move and I'll fill you full of lead guitar . . . ' Golly!





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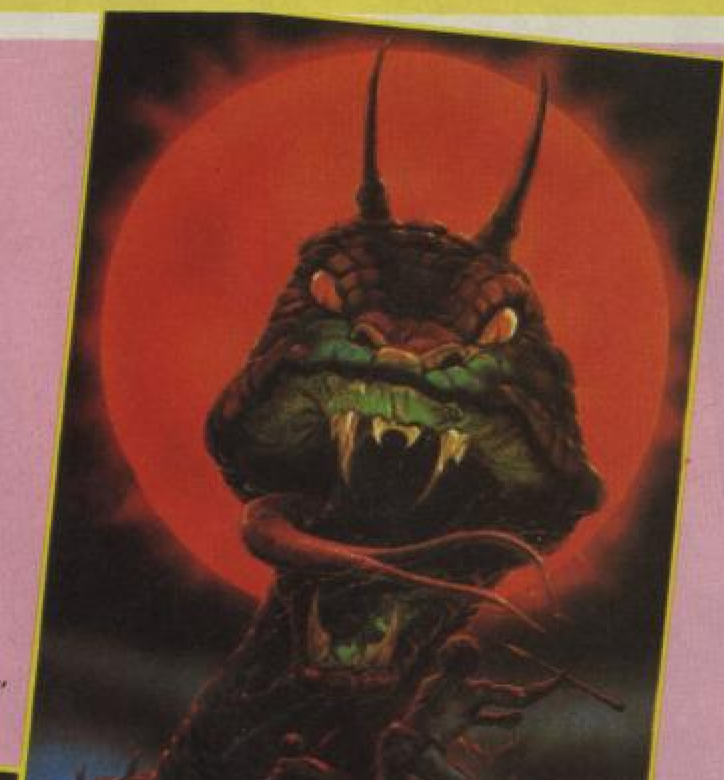
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# IN THE EYE OF THE BEHOLDER

Once again, the eyes have it. I have already presented a selection of screen art in a past issue in which human eyes were the primary subject, but this time, the emphasis is less obvious, with one notable exception, *Sentinel*. Only *Old Hat* refuses to be pigeon-holed, and yet the nostalgia apparent in this work is, in itself, a way of looking at objects, creating in the mind's eye an impression of the past.

With Dredd we are forced to peer into the inscrutability of the mechanoid helmet, avoiding the law-taker's gaze if we dare. In *Druid* it is the gaze of evil that bathes us in its vermillion effluvium, while in *Sentinel* the eye is employed as a device of terrifying might, mesmerising the onlooker and reminding us all that we tread a thin crust poised above the abyss. Yet in peering into the void, who isn't at some time tempted to take the final leap?

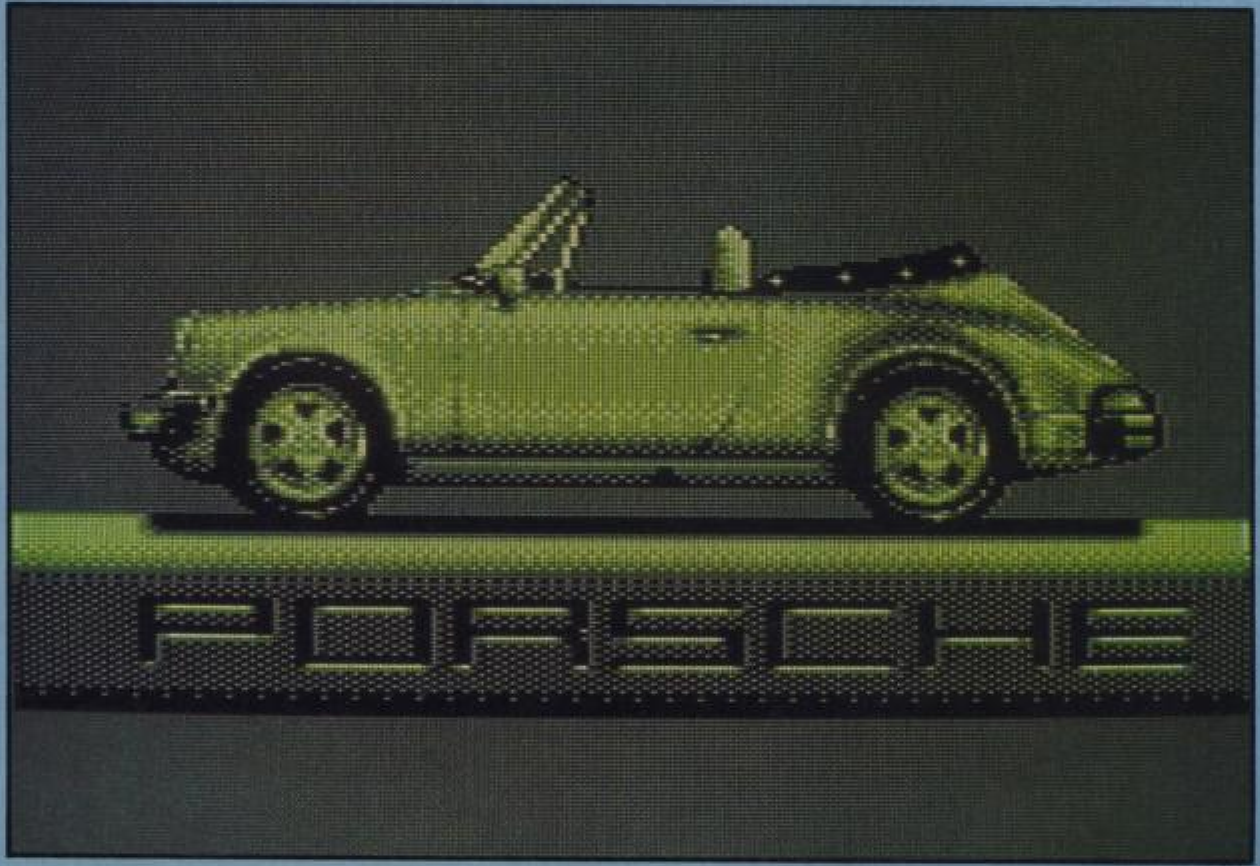



**SENTINEL** ***by Bob Stephenson***

Window upon the soul, seeing beyond the infinite, the mystical power of the circle: the eye has always been the centre of man's universe. In this game loading screen, Stephenson has pared away every element to draw the onlooker into his world. Is this an eye or is it the maw of a bottomless vortex? Circles within circles remind us of scene after scene from Kubrick's masterpiece, *2001 — a Space Odyssey*, where planets opposed one another across the void, systems revolved about their centres, part of a circular galaxy, galaxies part of a greater whole; where the timelessness of infinity itself was entered through a close shot of an eye. And can there be a connection here between Kubrick's film and Stephenson's latest work (?), for *2001* is based on a short story by Arthur C Clark called . . . *Sentinel*.

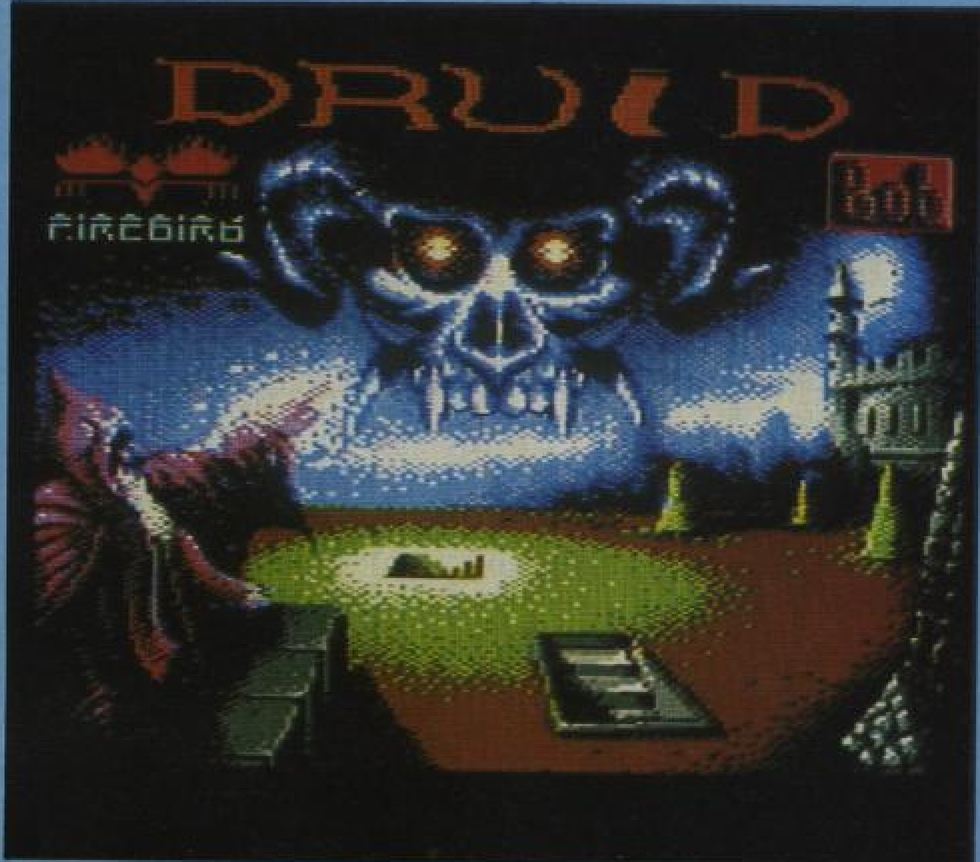
**OLD HAT** ***by Bob Stephenson***

It is interesting, at times, to glance through an artist's sketch pad, to see ideas and techniques evolving. *Old Hat* is an earlier Stephenson picture. Here, there is little of the metaphysics apparent in the later works, instead we are presented with an image rich in texture with none of the inquietude of *Sentinel* — a more insouciant air pervades. It's hard to get beyond the surface of this picture, the subject is all — a simple, but beautifully realised, vintage vehicle in an enamelled dichroma.



**DRUID** ***by Bob Stephenson***

This artist's commissions proffer a valuable insight into the eternal conflict between commerce and art. At the affiance all is hopeful, but the marriage bed so often proves otherwise as selling dictates overwhelm originality. With this loading screen, Stephenson proves adroit at avoiding the divorce courts, as he piles colourful imagery onto the screen in cheerful disregard of the medium's limitations. The power of the centrally placed satanic skull is undeniable, and the strength of the drawing throughout prevents the whole from sliding into sentimental faeriness. Add to that the adumbration which complements the bright pigmentation, and the artist has created an inspisated atmosphere suitable to the subject.









**ZOOLOOK by IG**

Record covers attract computer artists, perhaps because the ready-made image has the same frozen power of a photograph but with the added ingredient of commercial art. Stephenson's *Sting (Dream of Blue Turtles)* was an excellent earlier example. In *Zoolook*, IG has manipulated the image to give composer Jean Michel Jarre an adipose appearance, a visual smear in keeping with the electronic sound. A limited palette further forces the picture to resemble a depiction of the Sphynx, heightening the sense of mystery (wasn't the Shynx half cat/half human — a zoological embodiment of metempsychosis)?

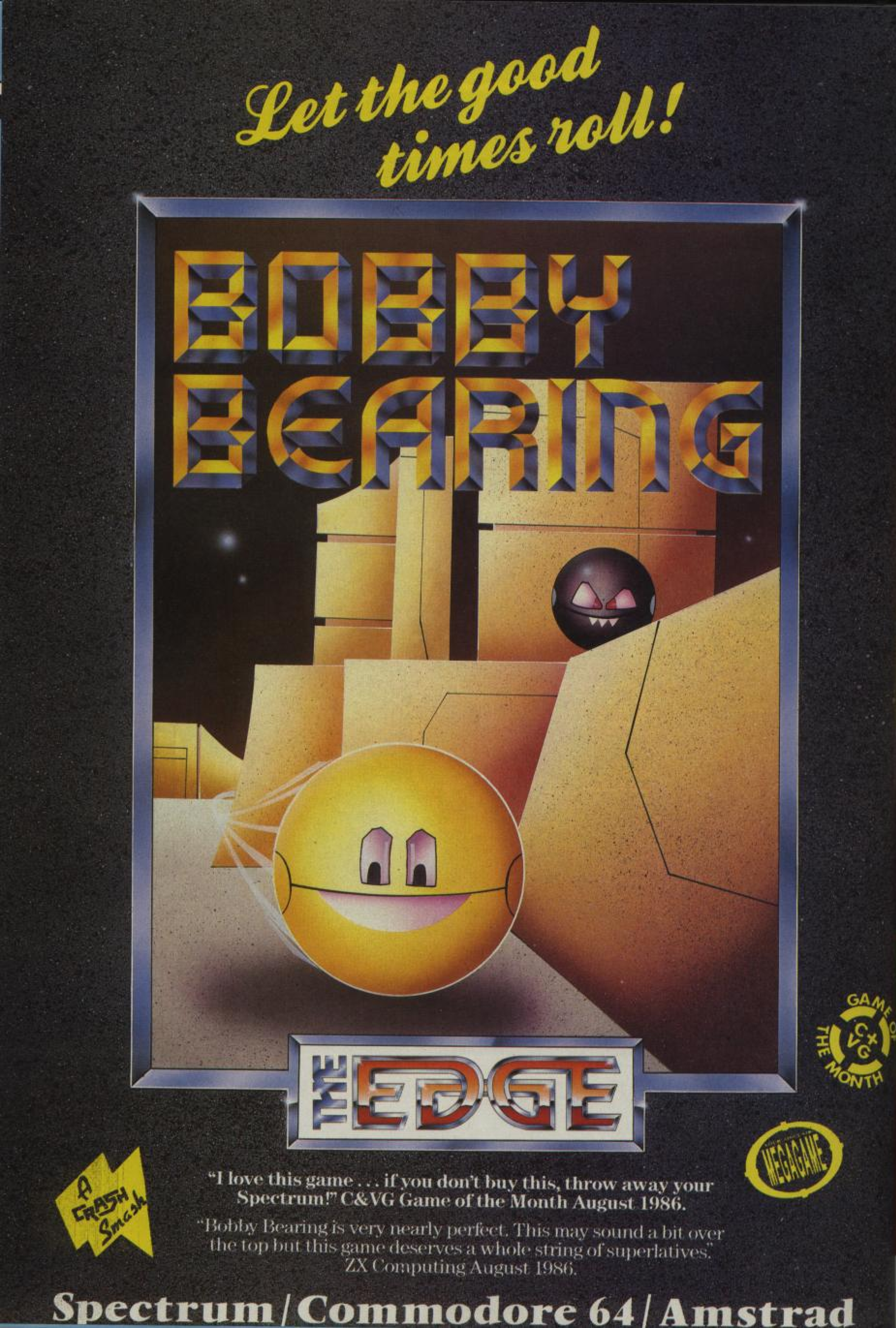






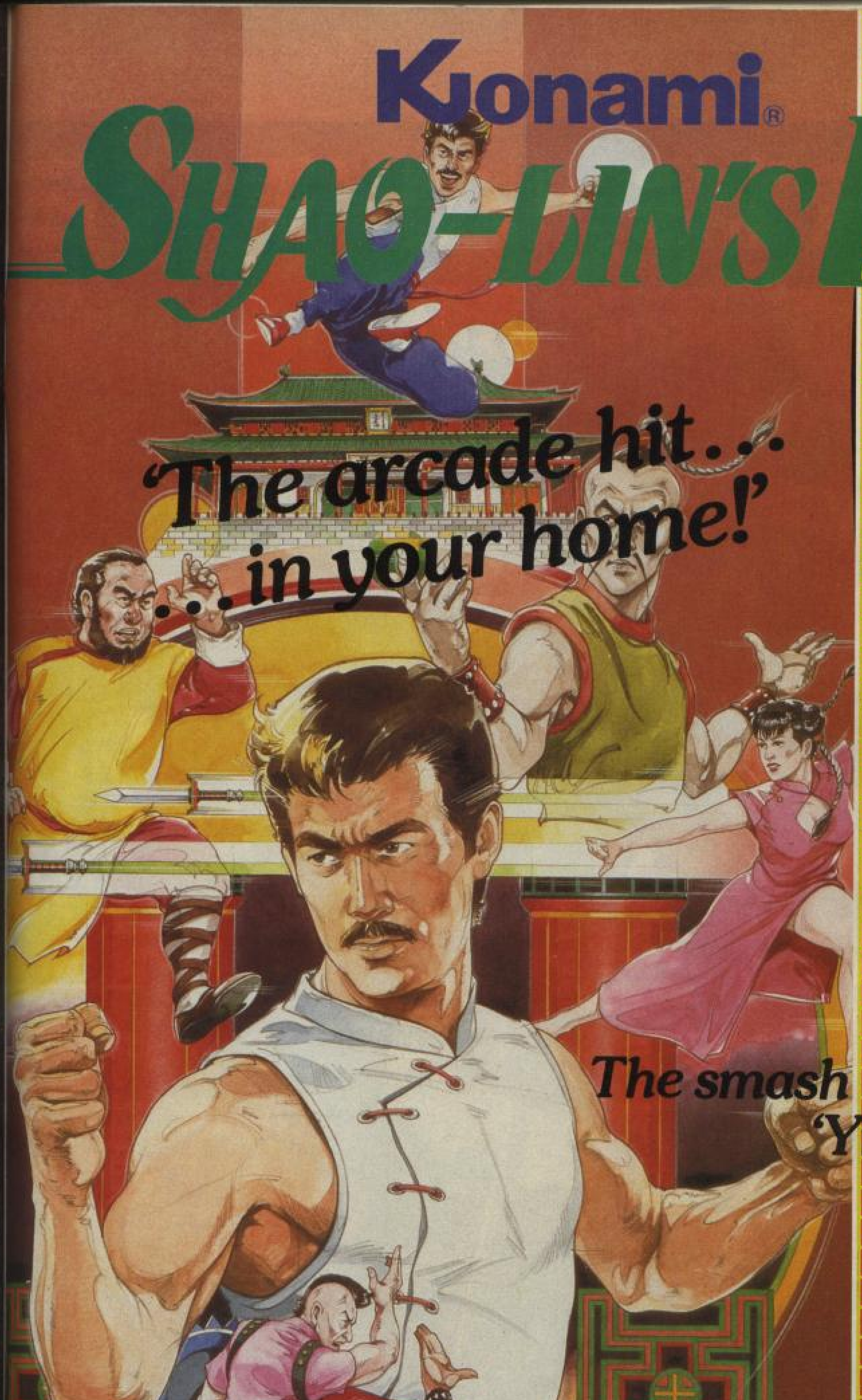
# JUSTICE IS IN THE EYE OF THE BEHOLDER *by Dokk*

Is it indeed! The dreadful Dredd is back in mis-action yet again. Although Dokk's Dredd strikes us as being a trifle more cerebral than others. Is this an apostasy, perhaps a moment's reflection on his proto-fascist methodology? The figure is seen superimposed upon a giant close-up of his helmet. Not an entirely successful work, for the helmet physiognomy is confused, resulting in an abstraction that sits uneasily with the simple, even stark, realism of Dredd's monolithic stance. The glint of light from the helmet's right terminator edge has become another device designed to distance the viewer from reality, adding to the generally actinic thoughtfulness this work generates.


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ZX Computing August 1986.
Spectrum/Commodore 64/Amstrad

Konami®

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Screen shots from arcade version – home micro versions may differ.

***The smash hit follow up to 'Yie Ar Kung-Fu'***

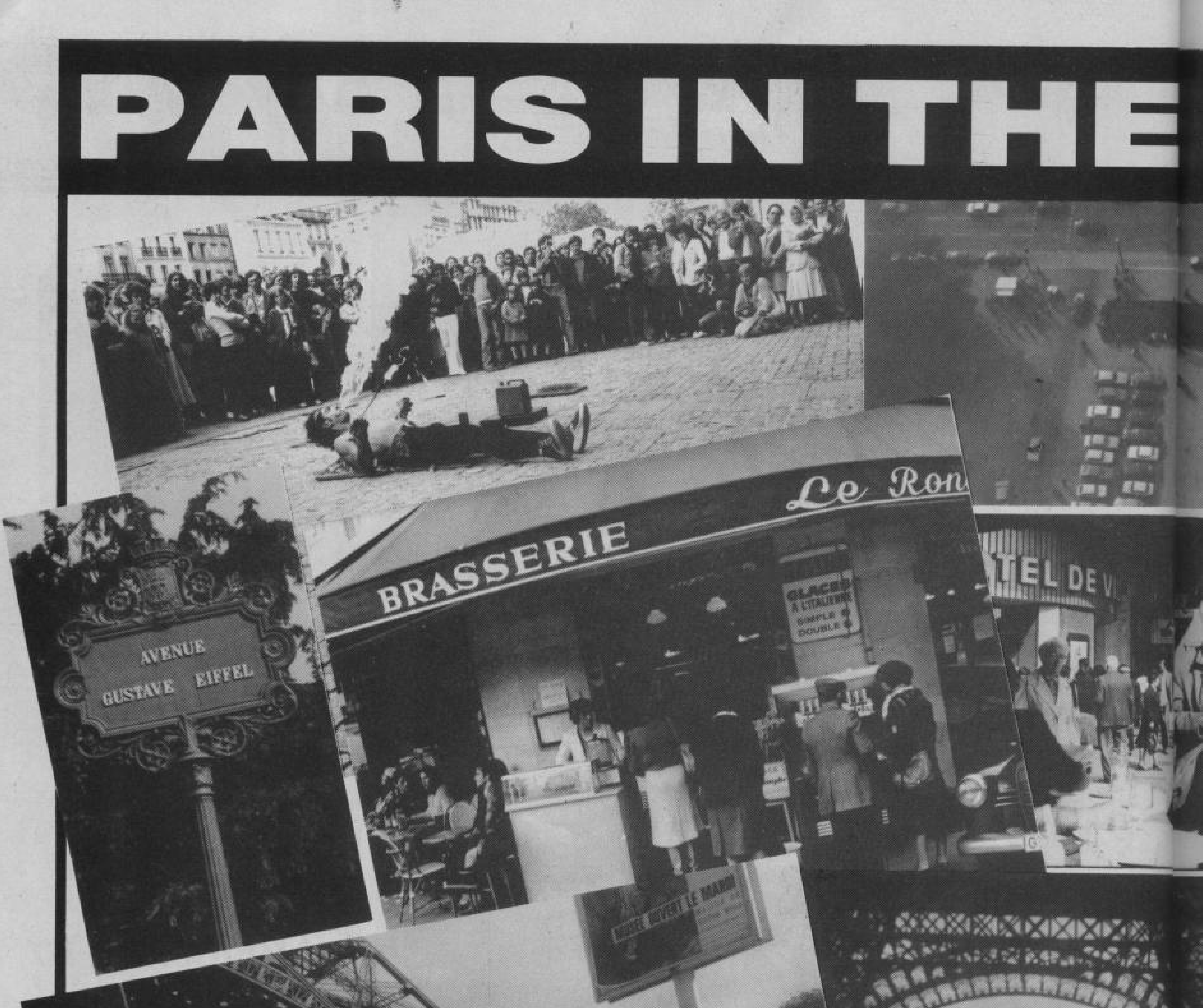
Spectrum
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and
Amstrad versions
coming soon.

Our hero has finally mastered the secret martial art "CHIN'S SHAO-LIN" but is trapped by triad gangs. With kicks and other secret powers, escape from and travel SHAO-LIN'S road to freedom!

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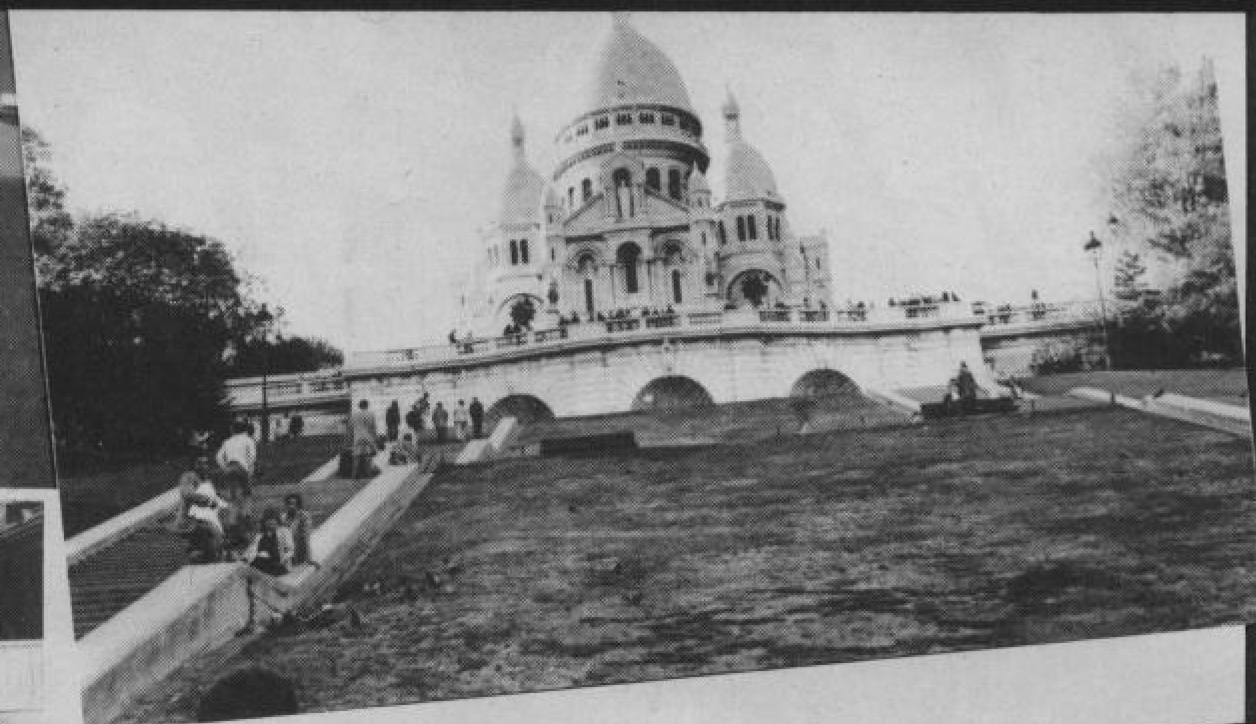
# PARIS IN THE S




## £3.00 INFOGRAMES software vouchers for everyone

# ESPRINGTIME









## A weekend break for two on offer from French software house INFOGRAMES




**Within a few short months,** INFOGRAMES have made their mark on the software scene — their talents have been well-known in their home country France for some while, but now games such as *L'Affaire Vera Cruz*, *Mandragore* and *The Inheritance* are available this side of the White Cliffs of Dover. Soon, they will be joined by *The Sydney Affair*.

Seeing as its THAT TIME OF THE YEAR again, (Christmas, in case you hadn't noticed) INFOGRAMES would like to treat a lucky ZZAP! reader and a companion to a bit of sightseeing in La Belle France. They are going to pay for the winner's return flight from either Gatwick or Heathrow to the Charles De Gaulle airport in Paris and will cover the cost of three nights' bed and breakfast in a Three Star Paris hotel. What a pleasant springtime break!

All the winner will have to fund is spending money, lunch and dinner - and of course travel from home to the airport . . . should be fun.

So how to you get in with a chance of a Spring weekend in Europe's most romantic city? Well, a bit of research is called for. No, you don't have to translate a great wodge of French inlay instructions for the nice Mr Crosweller who runs things in this country for INFOGRAMES, nor are you going to have to wash his car for a year with your tongue.

Scamper down to the library or a travel agency and dig out some books or brochures about Paris. Pore over them, imagining the lovely time you would have if you won this competition. Then jot down an imaginary diary, describing the sights you saw, the places you visited and the things you did during an imaginary weekend in Paris.

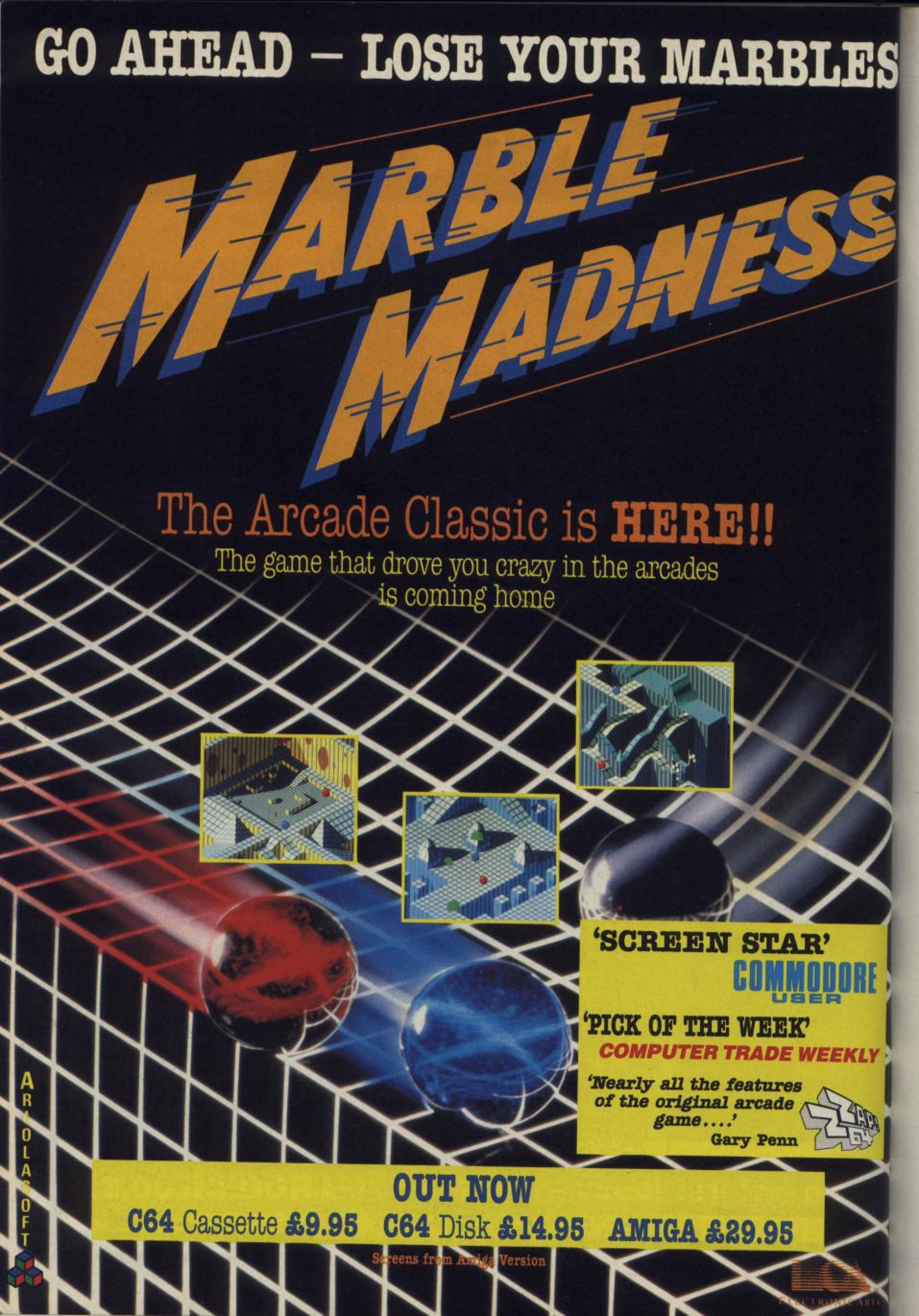
Add a few illustrations drawn by your own fair hand or snipped out of a travel brochure if you like, but don't fill more than two A4 pages.

When it's all ticketty boo and complete, send your diary to PARIS IS THE PLACE FOR ME, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB making sure it arrives before 20th January. Everyone who enters will collect a special £3.00 off voucher redeemable against any INFOGRAMES game purchased mail-order direct from their UK office. Can't be bad, eh?

ZZAP! COMP

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ne who enters!


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GAMES
TRIPODS

# WIN THE COMPLETE REVIEWER'S KIT




ZZAP! COMP




So. You think you could make the grade as a ZZAP! reviewer? It's not that easy you know — it's a complicated lifestyle you have to maintain. Take an average day in the life of a Spiky Haired One.....

**0900 hrs.** Throw *Mickey Mouse* alarm clock against wall of sleeping chamber.

**0945 hrs.** Scratch. Think about getting out of bed. Decide that joining the hurly burly of Ludlow life is inevitable, rise from slumbers, wash (perfuntorily).

**0947 hrs.** Don *Monty On The Run* jogsuit in preparation for early morning aerobics workout.

**0955 hrs.** Moisten hair, add copious quantities of styling mousse, switch on hair dryer (NEEEEEEEEEE), wave arms around head energetically causing hair to dry and stand up on end in suitably frightening manner.

**1010 hrs.** Switch off hairdryer. Apply large amounts of hair lacquer to complete tonsurial sculpture. Carefully remove jogsuit now that exercise session is over. Hunt through black refuse sack of clean clothes returned from the laundrette by the Competition Minion for clean freebie T-Shirts, promotional underpants, promotional sweatshirt and US Gold funded bondage trousers. Dress, wistfully remembering how Mummy used to help you in the mornings.

**1035 hrs.** Wrestle with zips on black boots, also supplied by US Gold for *Dambusters* launch. Be grateful that boots are not lace-up and remember Mummy's frustration when she had to tie your shoelaces every morning. Stagger off to work.

**1055 hrs.** Call by at CRUMBS for two large French Sticks crammed with cheese and salad cream. Moan at CRUMBS lady that not enough salad cream in roll.

**1112 hrs.** Arrive at ZZAP! Towers, look through piles of rubbish on desk for empty mug. Scrape mould out of mug. Make cup of coffee (leaving milk out of office fridge so there's yoghurt for lunch), drink coffee, eat rolls, shout at colleagues.

**1210hrs.** Decide it's time for lunch. Kick Comps Minion as you meet him on the stairs. Exit, laughing.

**1413 hrs.** Stroll back into office to find important programmer arrived at 1215 hrs and has been waiting to be interviewed after long an tiring journey. Take programmer and tape recorder to lunch.

**1545 hrs.** Come back with tape full of unintelligible mutterings, which ends twenty minutes after the only clear voice recorded on it says 'time gentlemen please'. Collect Ace Lensperson Cameron Pound and spend pleasant few hours on boating pond/in adventure playground getting photographs of terribly important programmer.

**1650 hrs.** Return to office, drink coffee with terribly important programmer.

**1730 hrs.** Bid terribly important programmer farewell and safe journey.

**1740 hrs.** Turn on wordprocessor and stare at blank screen. Prod keyboard listlessy from time to time. Turn up volume switch on Walkman. Turn down volume switch on Walkman. Borrow tape from colleague.

**1800.01 hrs.** Shout "Gosh look at the time". Hurriedly turn off wordprocessor, Walkman and kettle in kitchen. Leave office.

**2100 hrs.** Return to bed after discussing relative merits of bas-relief graphics with colleagues and eating Indian Meal at Shapla Tandoori House/Beefburger and Chips in Bull Hotel/both.

**2110 hrs.** Fall into deep sleep after ravages of strenuous day in preparation for following day's tiring routine. Dream of doing unpleasant things to Competition Minion/pouring coffee into Lloyd's Hermes/insulting CRASH and AMTIX! staffers.

So. Now you know how the Spiky Haired Ones spend an average day in Ludlow. Not a recommended way to live your life . . . but we have THE COMPLETE ZZAP! REVIEWERS' KIT on offer in the competition, so if you really feel you must emulate these ego-driven maniacs you might win the equipment you need. This is what the kit contains:

A 14" colour telly so you can play games on your Commodore at your own convenience wherever you like is top of the pile in the First Prize package. A Mickey Mouse alarm clock to wake you up in the morning, plus a large can of Boots own brand styling mousse, a can of Boots hair lacquer (giant economy size), a Boots own brand hairdryer and a brush — all as used by Gary Penn and specially imported from Shrewsbury. A *Monty On The Run* jogsuit should keep you snug during the early morning workout.

But perhaps most importantly, a complete set of ZZAP! 64s, including the rare Issue 1, 2 and 3 is part of the kit, together with a year's subscription and a binder to keep your new copies in as they arrive throughout 1987.

Five runners up will have to make do with a can of hair mousse and a jogsuit.

**HOW TO WIN**

Study the large picture above — it was taken when a number of Terribly Important Programmers came to the Towers. The Art department have selected a dozen details from the main picture and ranged them here, after they've been enlarged. Study each of the segments labelled 1 to 12 and then mark their position on the main picture by drawing round the part of the picture they have been taken from and writing the corresponding number in the little box you've drawn.

Complete the entry form and mail the whole lot off to **I WANT TO HAVE SPIKY HAIR TOO, ZZAP! Towers, PO Box 10, Ludlow, Shropshire SY8 1DB** making sure your entry arrives by 20th January. Most accurate entry wins the top prize . . .

**Complete set of ZZAP!s and a Spiky Hair Kit thrown in too!**

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**SHIRT SIZE — SMALL, MEDIUM OR LARGE** ..........

# OPENING the pages

You know how it is... come Christmas time when the family is gathered round the fire after a good meal and everyone's trying to pretend that Auntie Doris DIDN'T hit the sherry a bit too hard and ISN'T really snoring in Dad's favourite armchair. The chat turns to family occasions, to weddings, births, christenings – and eventually the photo album comes out.

And with it, all those embarrassing snaps of you, aged two and a half in a silly sailor suit, eating an ice lolly in the middle of Blackpool Prom or making mud pies in the middle of Dad's prize begonias. Everyone 'coos' and 'aahs' and you end up feeling a right prawn...

Well it's someone else's turn this year. A quick riffle through the ZZAP! photo archives revealed some very interesting photographic material, some of it unfit to print in a family magazine, but most of it good enough to have the ZZAP! team squirming...

# of the ZZAP! 64 SCRAPBOOK



Down in Yeovil, where Zzap was first planted, the still youthful Penn curls his lip and stares in amazement at his first pint of scrumpy

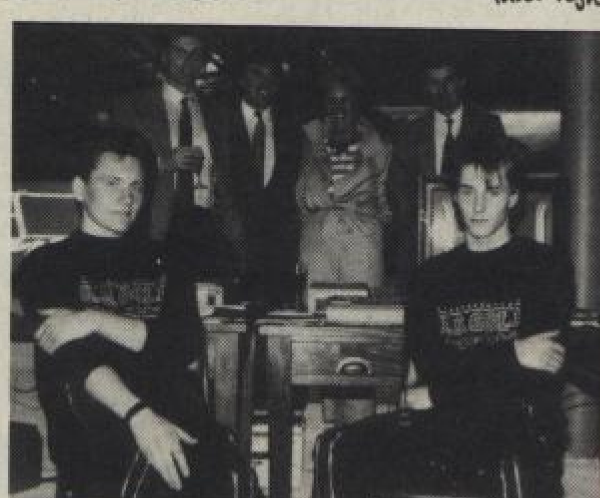
## – THE EARLY DAYS –



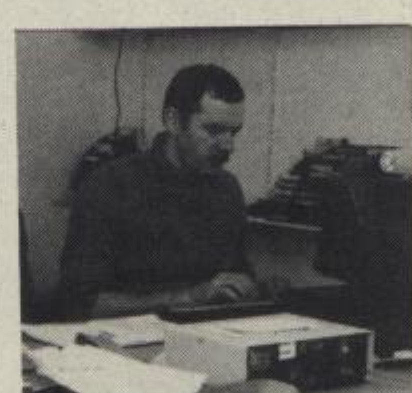
It all began in PCG's challenge chamber. Schoolboy Gary's mum certainly made sure he brushed his hair!



Power to the people, sez anti-nuclear Jazza. That right arm doesn't look too powerful...

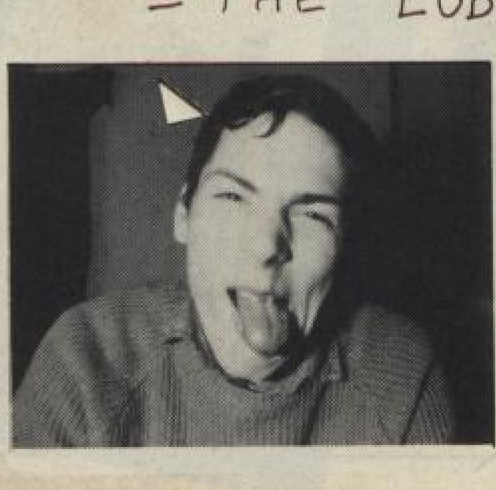


Not quite what US Gold expected when they gave Penn and Rignall a fistful of cash to get matching outfits for the Dambusters launch. Bondage trousers, punky black boots and hair mousse with the change...



Meanwhile, back in Ludlow, Roger (John Cleese) Kean concentrates on growing his moustache and using an Apricot

## – THE LUDLOW DAYS –

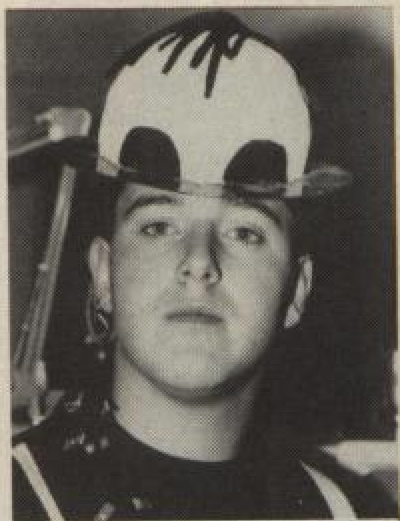


Hockey playing Zzap recruit Paul Sumner tastes his first cup of Ludlow tea. And shows why he's popular with the girls...



... while Gaza puts on weight and tucks into an NEC

Up in art, where they wear designer wellies and braces



A sincere Mr Liddon pretends to be Smoky The Bear "Remember children - Forest Fires kill..."





Sean Masterson and Gary Liddon watch as a hamster revolve, in the microwave. It was one of Jazza's pink sugar ones', animal lovers




Cam'll do anything for a free T-shirt as Mr Puniverse demonstrates at the PCW show. But who held the camera?



Then THALAMUS was born and Flathead Andy came to Ludlow. He ended up taking Mr Liddon away with him - he was the only one who could silence him...



Helllllo Gary!



El Corpulente greets a friend while Flathead Andy does his Jimmy Somerville impression with a cardboard 'mike stand'

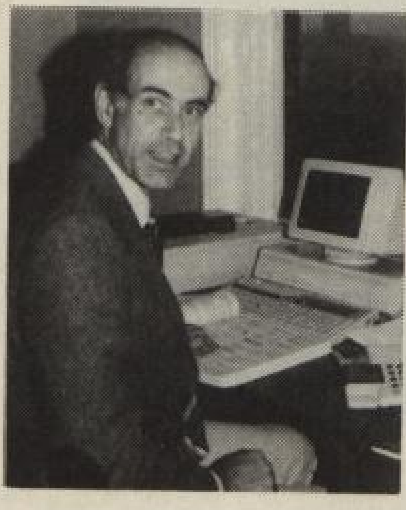




Neown, neown
Dakka, Dakka
Biggles Penn
takes to the air

Ageing Publishing Executive Graeme Kidd has a go at joining the Spiky Haired Mousse Crew
Here we have the Torville and Dean of the Software Industry!

## — POLITICAL INTERLUDE —





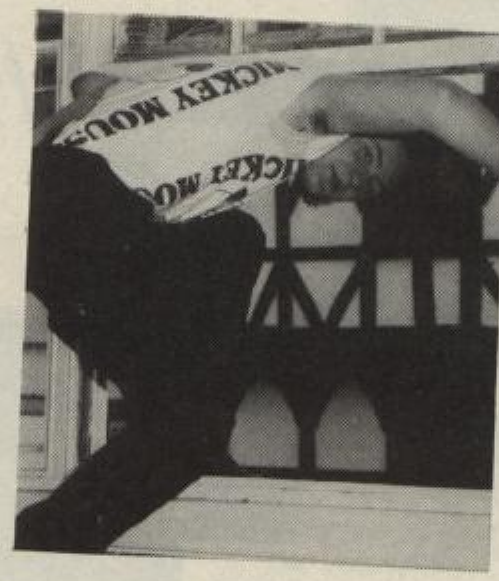
Roger (Norman Tebbit's other brother) is the man who deals with advertising sales for ZZAP while Julie (Edwina Curry's stuntgirl) is the lady who deals with competitions



Sean makes good his escape...
... as does Mr Penn after a heavy schedule



"Ehh... ehe... ehee... Ehello, darling, got any software for review?"




## —ART PHOTOGRAPHY—



. Like a harvest moon, the chubby jowls of Mr Liddon will hover forever in ethereal form over the ZZAP sarnie cupboard...



A seminal work – My Bum by G. Penn



The PEXCT (Publishing executive computer titles) Graeme Kidd once plied his trade as a garden gnome sculptor's model



At the end of the Reviewers Challenge photosession the staff camp it up. Jazza demonstrates the training he received at the Roger Moore School of Acting, raising a camp eyebrow

# ROGUE TROOPER

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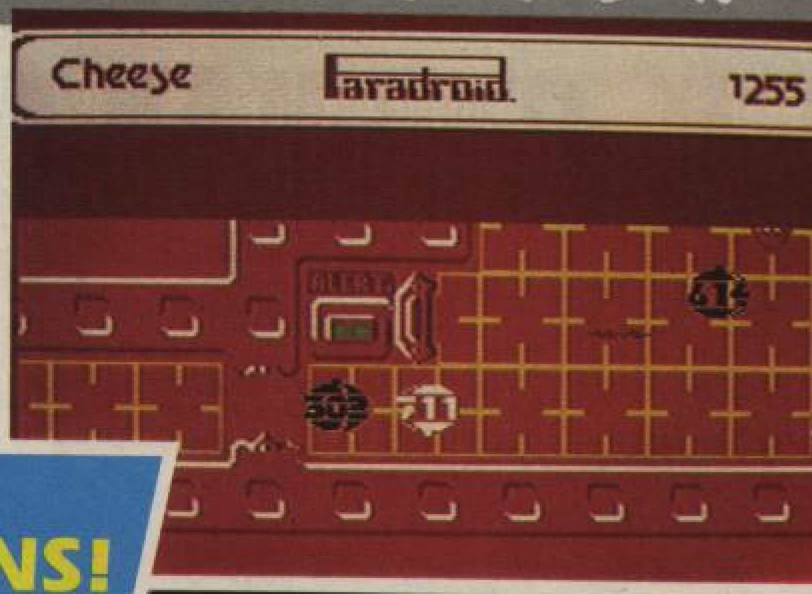
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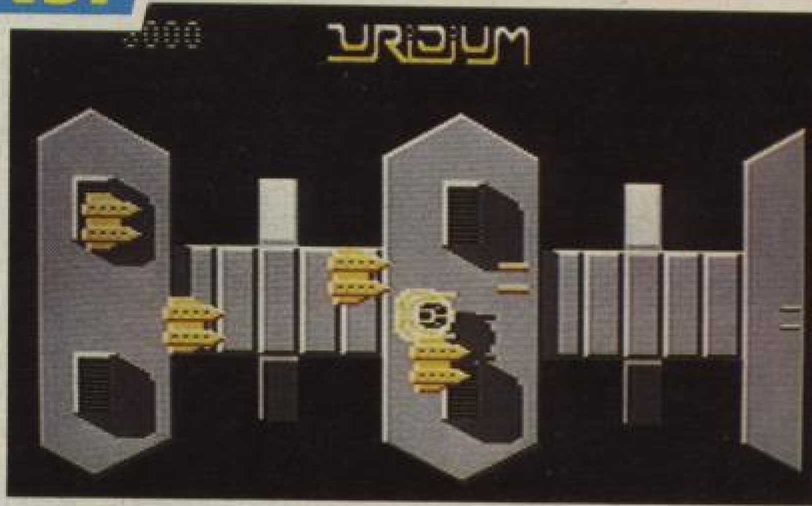
*Further information from:*
*Richard Bason, Piranha*
*4 Little Essex Street*
*London WC2R 3LF*
*Tel: 01-836 6633*

Piranha

# ZZAP! Flash

N·E·W·S f·l·a·s·h· · ·



## CATCH A DOUBLE DOSE FROM HEWSONS!

Enjoy *Uridium*? Love *Paradroid*? Then there's a good chance that the new **Hewsons Double Pack** is the one for you. Good old Andy Braybrook has taken these two great games and performed a bit of plastic surgery on them . . . to produce *Uridium Plus* and *Ultra Smooth Paradroid*. Coo.

Actually, *Uridium Plus* was our very own Mr Penn's idea . . . 'Why don't you,' he suggested to the ever effervescent Andrew Hewson. 'Why don't you put in fifteen new dreadnoughts, spruce up the gameplay a bit and generally turn it into a game that would be universally popular?'.

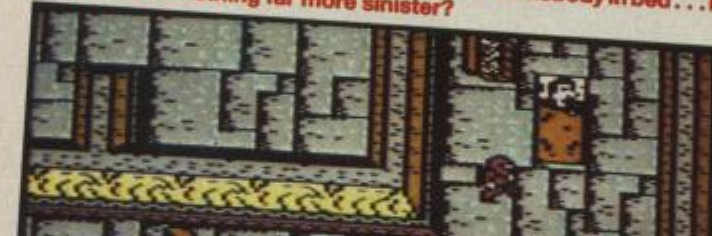
'Now there's a good idea,' enthused Mr H.

And so, Mr Braybrook was persuaded to dust down his old source files, design some new graphics and tart up the gameplay a bit to make *Uridium* a mite more playable. He's also spruced up the ageing (but spritely) ZZAP! Gold Medal game *Paradroid*. Now it's around twice its previous speed, making it better still! And the two of them together for only £8.95! You can't say fairer than that, now can you . . .

'Dear Santa . . .'

## AND NOW FOR SOMETHING COMPLETELY DIFFERENT . . .

'What's this?' the hero wonders. It looks like somebody in bed . . . but could it be something far more sinister?







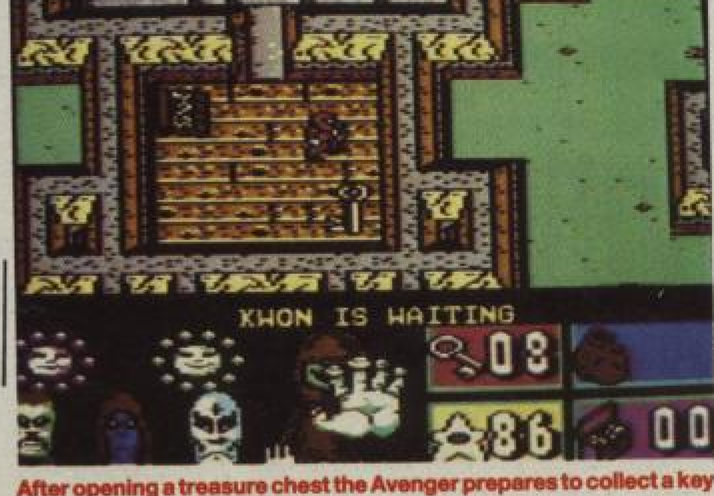
Oops! Here comes one of Yaemon's henchmen. Luckily there's a handy door so the Avenger can hide

Gremlin Graphics' *Avenger*, follow up to *Way of the Tiger*, will soon be available on the 64. It's yet another variation on the martial arts theme, but is completely different to its beat em up predecessor and more of a cross between *Gauntlet* and an arcade adventure than anything else.

In the game you play the Avenger, who has to avenge the death of his wise old foster father, murdered by the evil Yaemon, Grand Master of the Flame. This Yaemon character is a pretty mean guy and has also stolen the scrolls of the Avenger's God, Kwon, from his sacred temple. So, to get a fitting revenge the hero of the game has to go and bash the evil Yaemon and retrieve Kwon's scrolls. This entails travelling through a huge fortress, Quench Heart Keep, which has over 300 scrolling screens split into six levels, complete with trapdoors, living floors, grills, wells and more nasties you can shake a fist or foot at.

There are three guardians in the fortress which have to be killed in a specific order, and there's also Yaemon's huge army of horrible minions to contend with, including giant spiders and ugly henchmen. Ugh. Just to make things worse, Kwon sometimes refuses to help you . . . and he calls himself a good God! Good God.

*Avenger* should be released early next year. In the meantime, here are some screen shots to muse over . . .

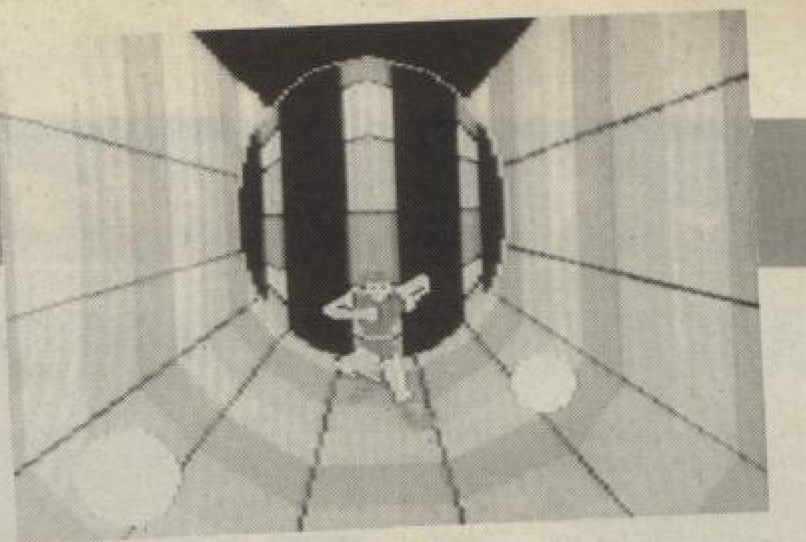



After opening a treasure chest the Avenger prepares to collect a key

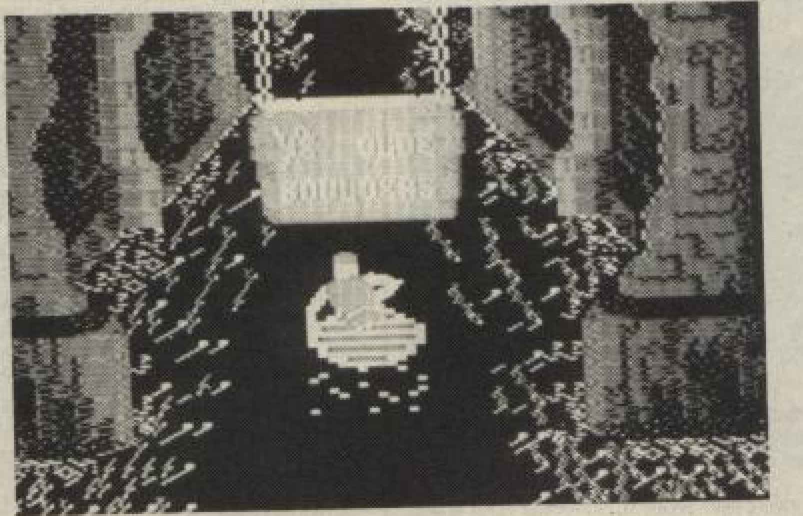


# DRAGON'S LAIR II

*Escape from Singe's Castle is the name of the follow-up to Dragon's Lair* from **Software Projects**. The game features eight more representations of screens from the laser disk arcade game. It'll be on the same load-in-the-next-section-while-you-play format which was used on the first *Dragon's Lair* program. Look out for it early next year.

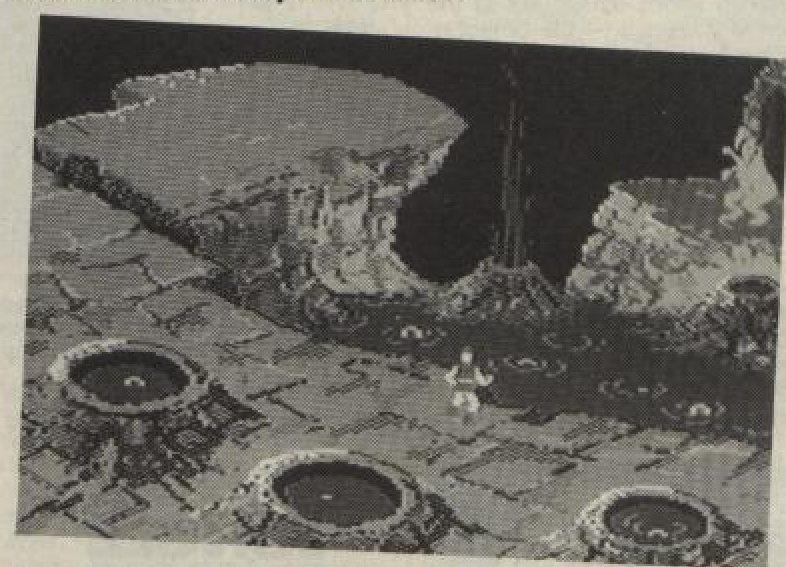


***Raiders of the Lost Ark hasn't got anything on this scene. The hero thunders along a corridor while desperately trying to avoid the giant oscillating balls.***



***Dirk the Daring whizzes down Ye Olde Rapids in his trusty coracle. One false move and he'll capsize.***

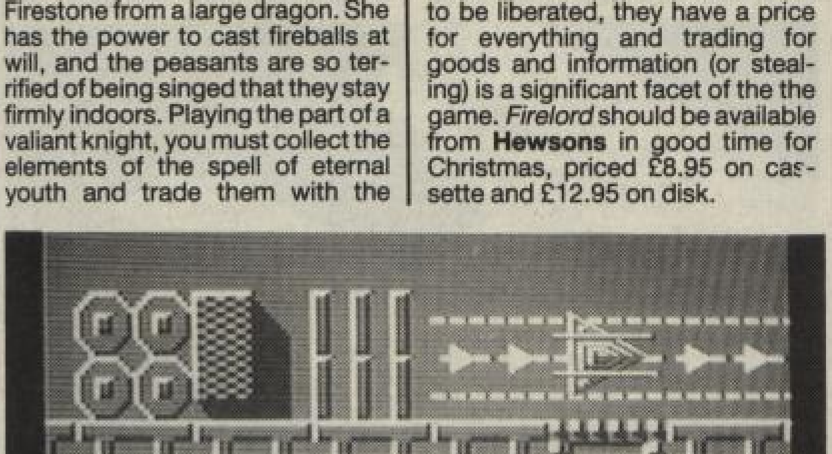
***Whoosh goes the big geyser! As Dirk turns to look at it an evil fat mud monster tries to sneak up behind him . . .***



## GREAT BALLS OF FIRE

*Firelord*, designed by Steve Crow of *Starquake* and *Wizard's Lair* fame, will soon be available on the Commodore 64. The medieval land of Torot is being terrorised by the evil Queen who has stolen the Firestone from a large dragon. She has the power to cast fireballs at will, and the peasants are so terrified of being singed that they stay firmly indoors. Playing the part of a valiant knight, you must collect the elements of the spell of eternal youth and trade them with the Queen for the Firestone and so free the land of Torot from tyranny.

The game features over 500 screens and there's plenty of shoot em up action as you travel the land. Although the locals want to be liberated, they have a price for everything and trading for goods and information (or stealing) is a significant facet of the the game. *Firelord* should be available from **Hewsons** in good time for Christmas, priced £8.95 on cassette and £12.95 on disk.



## FROM THE ANNALS OF ROME TO BATTLEFIELD GERMANY

**PSS** have just announced the release of two new strategy games, *The Annals of Rome* and *Battlefield Germany*. *Annals* is based on the rise and fall of the Roman Empire and play begins in the year 273 BC — the Roman Republic has gained control of Italy and you control the ruling power group in the Roman Senate.

Using your massive army, split into a large number of sections and run by twenty one different commanders, you have the chance to recreate history and invade the countries of Europe. Naturally, all sorts of troubles come your way, and up to thirteen different hostile powers may create havoc on the borders you defend. Defeat tends to prompt rebellion amongst army commanders, and the Senate might be angered enough to stage a coup . . . If you fancy donning the purple and becoming Emperor for a while, then take a seat in the Senate in January next year . . .

*Battlefield Germany* simulates the frightening prospect of a full scale Warsaw Pact offensive on Western Europe. The player can take the side of either army and under the constant threat of nuclear escalation, must try and win the day. A traditional hex-based wargame, *Battlefield Germany* has many features including a facility to support a one or two player game, a large scrolling map and variable difficulty. It should be available in the shops by the time you read this, priced £12.95 on cassette or £17.95 on disk.

## EBONY AND IVORY CRICKET

**Audiogenic** are putting the final touches to an enhanced version of *Graham Gooch's Cricket*. A 128 only game, the new version features all seven test countries, an all-time XI, a world XI and digitised speech amongst other enhancements to the 64 version. One for cricket fans to keep an eye out for.

## AUDIOGENIC'S PSYCHASM

After a relatively quiet period on the 64, **Audiogenic** are back with *Psycastria*. It's a scrolling bas-relief shoot em up formed in similar style to *Uridium* and written by former Beeb programmer, Gary Partis. Along with all the normal scrolly arcade action there's Tracey Diane Nicholson, Gazza's girlfriend who, for some totally unexplained reason, features quite heavily in the game. Look out for a full review next issue — the game should be in the shops next month.



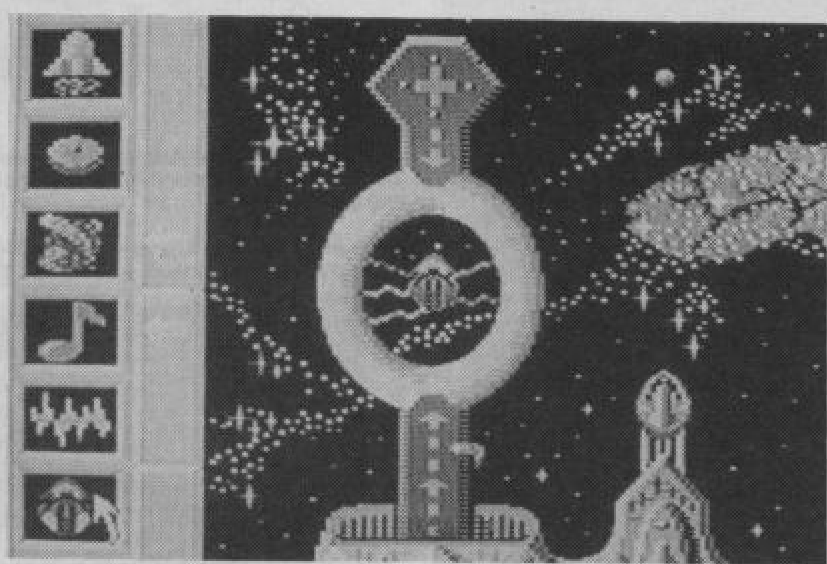

***Xevious, US GOLD's vertically scrolling shoot em up arcade conversion is very near completion. There should be a review next month.***

N·E·W·S f·l·a·s·h·......

# MUTANTS AND DOUBLE TAKE

Two new **Denton Designs** games, soon to be released by **Ocean**, are very near completion. *Mutants* is being written by Colin Parrott (*Enigma Force*) and Stewart Fotheringham, ex-**Odin** graphic artist who worked on *Nodes, Arc of Yesod, Robin of the Wood* and *Mission AD*.

*Mutants* is a multi-directional scrolling shoot em up set in the depths of space — the object of the game is to journey through the many sections of a genetic dumping ground and destroy mutant life forms which have grown uncontrollably into huge amoeba-like structures. These creatures float about, changing form as portions of their structure are blasted away from them. Imagine a cross between *Asteroids, Psychedelia* and *Life*... you're getting near to *Mutants*. The game also features new style Fred Gray (*Shadowfire, Mission AD*) music — he's written some completely new music in a different style for *Mutants*. The game should be finished in the next few weeks, so keep your eyes peeled...



**On the launching pad, being charged up in preparation for blast-off. Note the typically DENTON icons down the left hand side of the screen — the top one is used to send your rocket on its journey.**

The other **Dentons** game, *Double Take*, is an arcade adventure set across two parallel universes — our own, and an anti-universe which is the mirror image of ours. An evil person has come to dominate the anti universe, and is now seeking to gain entry to ours through a wormhole in reality created by an experiment in a particle acceleration laboratory.

To restore normality you must travel between the two universes and collect the objects displaced by the particle experiments and place them in their rightful worlds. Just to make things difficult, the game constantly shifts between the two universes. Objects held in one universe flip to their mirror image when you travel between universes unless they've been 'fixed' by taking them through a sparkling cloud which floats randomly around. **Dentons** hope to have *Double Take* finished by January.

## SANXION BUSTERS

**Thalamus**' second release is well on the way. *Delta*, written by *Sanxion* programmer Stavros Fasoulas, should be ready for review by next issue. *Delta* is a shoot em up based in the far flung future in Intergalactic space. Thalamus promises it should be something special, but then promises are nothing new. Tune in next month for more details.

## AN EVER SO TINY CHAP

*Molecule Man, a new **Mastertronic** game should be hitting your local shops, newsagents and garages at this very moment. Featuring 3D forced perspective graphics, the game puts you in the role of the Molecule Man, a fellow who has been shrunk to the size of an atomic particle. To get back to his normal size he has to escape from the microscopic maze-like world in which he finds himself. Sixteen pieces of circuit board need to be collected and put in their rightful place. Throughout the mission, atomic radiation eats away at the miniscule hero's frail little body, and unless he regularly finds and eats special anti-radiation pills the poor fellow will die. It's not easy being a Molecule Man you know...*

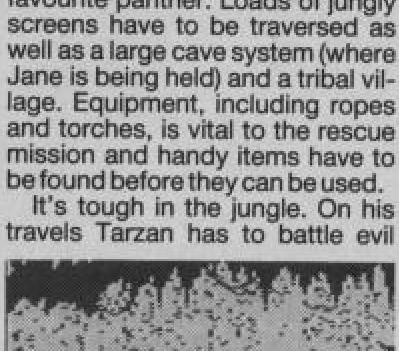
*There's an extra bonus on the flip side of the cassette — a maze designer which allows you to construct your own molecular worlds. And the game comes at a microscopic price — £1.99. A full review next month....*

## DIGITISED JUNGLE SCREAMS

Another game which arrived just a little too late for our reviewing deadlines was **Martech**'s *Tarzan*. Playing the role of the famous jungle man you must make your way through the foliage and find Jane, the love of your life, who's been kidnapped by the horrible natives.

Seven gemstones have been stolen from the native temple — if Tarzan doesn't find them in time, Jane will be fed to the chieftain's favourite panther. Loads of jungly screens have to be traversed as well as a large cave system (where Jane is being held) and a tribal village. Equipment, including ropes and torches, is vital to the rescue mission and handy items have to be found before they can be used.

It's tough in the jungle. On his travels Tarzan has to battle evil

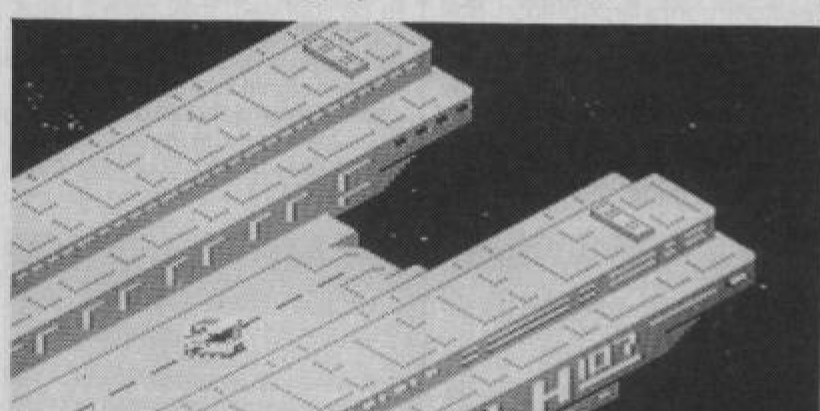


natives, tigers, panthers, giant spiders and take care to avoid pools of quicksand and bottomless pits.

Amongst the features included in the game is a digitised tarzan yell and an incredibly atmospheric Rob Hubbard soundtrack. Keep your loincloths handy for the review next issue.

## JUNIOR PUZZLER

Bought *Trivial Pursuit*? Thought the questions a little hard? No? Then go and read another part of the mag, this bit is all about the new *Young Players* addendum cassette for **Domark**'s computer version of the classic boardgame, *Trivial Pursuit*. The young players questions are suitable for ages of 7-12 and should keep a younger/brother sister quite happy over the Yuletide season. It could be responsible for a lot of fun... for £7.95 you get a cassette containing 3,000 new questions. Nothing trivial about that.



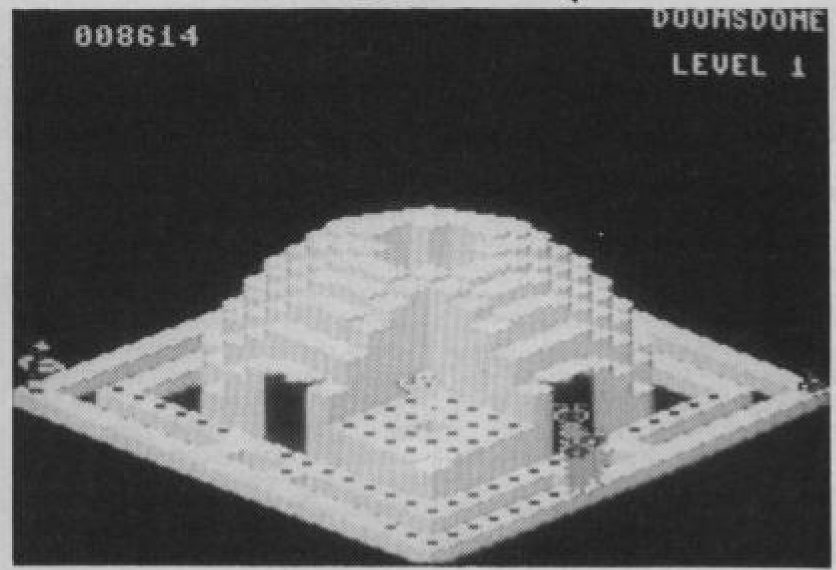
## TAKE THAT, YOU HORRIBLE ALIENS

*Sigma Seven*, the latest game from **Durell**, is a three-stage arcade game written by the author of *Critical Mass*. The game starts with a *Zaxxon* style trip through space as you travel from your base to a renegade robot factory. Avoiding or shooting down the space mines is the key to this section — hit one and your ship is destroyed. The second stage is rather like a scrolling 3D *Pacman* where you have to clear the factory's pathways of debris. It's not as easy as it might sound because robots patrol the premises and object strongly to your presence. As the pathways are cleared, a pattern is uncovered which helps you complete the third section — a futuristic puzzle. *Sigma Seven* is finished, and booked for review next issue.

The other new release from **Durell** is a compilation featuring the classic helicopter simulation *Combat Lynx* as well as *Critical Mass, Saboteur* and a previously unreleased 64 game, *Turbo Esprit* — a 3D game which puts you into the driving seat of a Lotus Esprit equipped with a machine gun. The aim is to track down and destroy a gang of drug pushers before they meet up and exchange their goods ... a task which involves lots of car chases through the busy streets of the city. Due out in time for Christmas, **Durell**'s compilation has a price tag of £9.95.

# CRYSTAL CASTLES

**US Gold, £9.99 cass, £14.99 disk, joystick only**




Poor old Bentley Bear. There he was, wandering about the wood in a complete day-dream, when he inadvertently stumbled into the domain of the evil witch Berthilda. The hag cackled with glee at this cuddly bear's misfortune and thought of a horrible plan to mentally torture and confuse the fellow.

When he was brought before her she told him that she'd decided to give him the chance to earn his freedom. He could go free, simply by collecting all of the crystals from each of the rooms in her castle. Bentley thanked the witch and agreed to undertake the task, thinking that it would be a simple spring cleaning job. But little did the naive creature know what horrors lay in store for him . . .

You play poor old Bentley on his castle cleaning quest. Each room is laid out in forced perspective fashion and fills a screen. Bentley can run anywhere he likes, as long as a floor is present and walls or empty space aren't. He can also run behind objects in a room. Sometimes a room consists of several levels, each interconnected by lifts and ramps which the bear can use if he so desires. Our hero is an athletic chap and has the ability to jump, springing across the screen in a truly olympic fashion over whatever lays below.

The floors in each of the rooms are jam-packed with crystals all of which have to be collected before Bentley is allowed to leave. To make matter worse, Berthilda's minions guard each screen, and she's deliberately forgotten to tell them not to harm Bentley — she thought it would be great sport to watch him desperately trying to collect the jewels and avoid the marauding horrors.

There are six types of horror — jewel gobblers, tree spirits, ghosts, skeletons, mad marbles and bees — and in some of the rooms even Berthilda can't resist dropping in to pour a little more misery into Bentley's troubled life. Jewel gobblers trundle about the place in a random manner, eating the jewels as they go. If one of them is mid-way between eating and digesting a jewel (you'll see it stuck in its neck), then Bentley can run through it, killing it and earning himself a points bonus into the bargain. Tree spirits and mad marbles pursue the bemused bear relentlessly and cause him real trouble, especially since they can't be destroyed. Bees appear if Bentley takes too long over a screen, and they give furious chase to the hapless fellow. On most of the screens there's a honey pot which, if collected, delay the bee's appearance for a while. The rest of the meanies slowly trudge about, generally being a nuisance and blocking the way — if Bentley comes into contact with any breed of horror he loses one of his lives.

There's one reprieve — if Bentley grabs the magic hat which sits on a screen (on later levels it tends to bounce around), he becomes invincible and can travel through the minions unharmed. Another nice bonus gained by wearing the hat is that if Berthilda appears on a screen, she can be made to go away if touched by the hat wearer. The bad news is that the hat's magic powers only last for a limited period of time, after that Bentley becomes a vulnerable bear again.

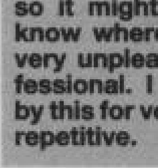
When a screen is cleared of all its jewels, Bentley moves on to the next one. A bonus is given if Bentley touches the last jewel, but if a jewel gobbler eats it then the bonus is lost. There are ten levels to the game, and as in the arcade version there are four different skill settings. There are also three secret 'warps' which can be used to skip certain screens.



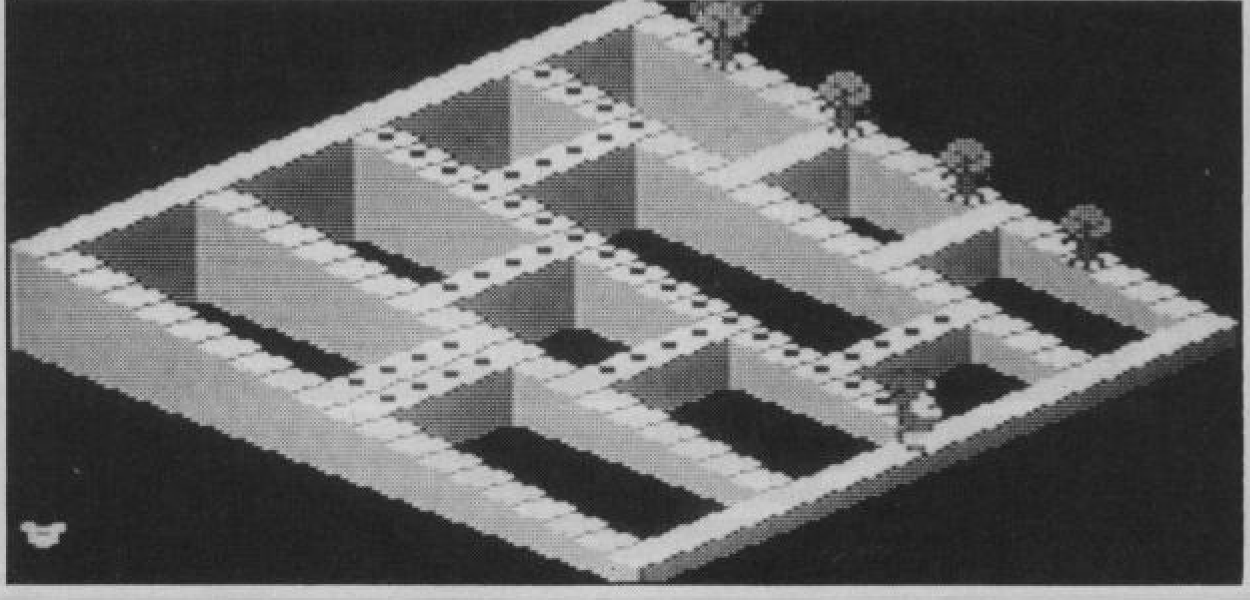

**I love the arcade game, it requires a brilliant combination of technique and reflexes if you are to complete it. This conversion isn't lacking in any of those departments and plays identically to its arcade parent — you even have to use arcade tactics to complete the screens. I do think that the graphics and sound could have been a lot better though, and it's a bit of a shame that the cassette is a multi-load job. Nevertheless, every feature of the arcade original has been included in this version, and if you like the arcade game you ought to give it a go.**




**Oh dear. This really isn't very good despite the relative neatness of the arcade game. Somehow this conversion has been terribly messed up. None of the magic that blessed the original been brought across at all. Unfavourable comparisons with the arcade version aside,** Crystal Castles **isn't really up to budget standard, visually or audibly. The gameplay is awful as well, it bored me to tears. At £9.99** Crystal Castles **is something to be avoided.**




Crystal Castles **is little more than a glorified** Pac Man, **only with trees that run around trying to kill you instead of ghosts. Ridiculous. Whether intentional or not there is a very nasty glitch type thing when your bear travels around the back of the building. Okay, so it might be there so you know where you are but it is very unpleasant, even unprofessional. I wasn't enthralled by this for very long, it's far too repetitive.**



**PRESENTATION 71%**
Two player option, four skill levels, practice mode and secret warps, but the multi-load is a pain.

**GRAPHICS 56%**
Garish colour schemes, chunky sprites and repetitive backdrops.

**SOUND 36%**
A few weak jingles and spot effects.

**HOOKABILITY 51%**
Simplistic gameplay gives some initial entertainment.

**LASTABILITY 42%**
Little variety to provide lasting interest.

**VALUE 40%**
Ten quid is a high price to pay for a glorified Pac Man.

## OVERALL 45%
May appeal to fans of the arcade game, but it's doubtful that it will appeal to anyone else.

ZZAP! TEST

# WARRIOR II

**NEXUS, £9.95 cass, £14.95 disk, joystick or keys**




The Psi Warrior is a special breed of soldier, trained to do battle with the supernatural and paranormal. The story of his first mission has already been logged in the annals of history and recorded under the name **Psi Warrior**. Now his second mission, codenamed **Warrior II** is about to commence . . .

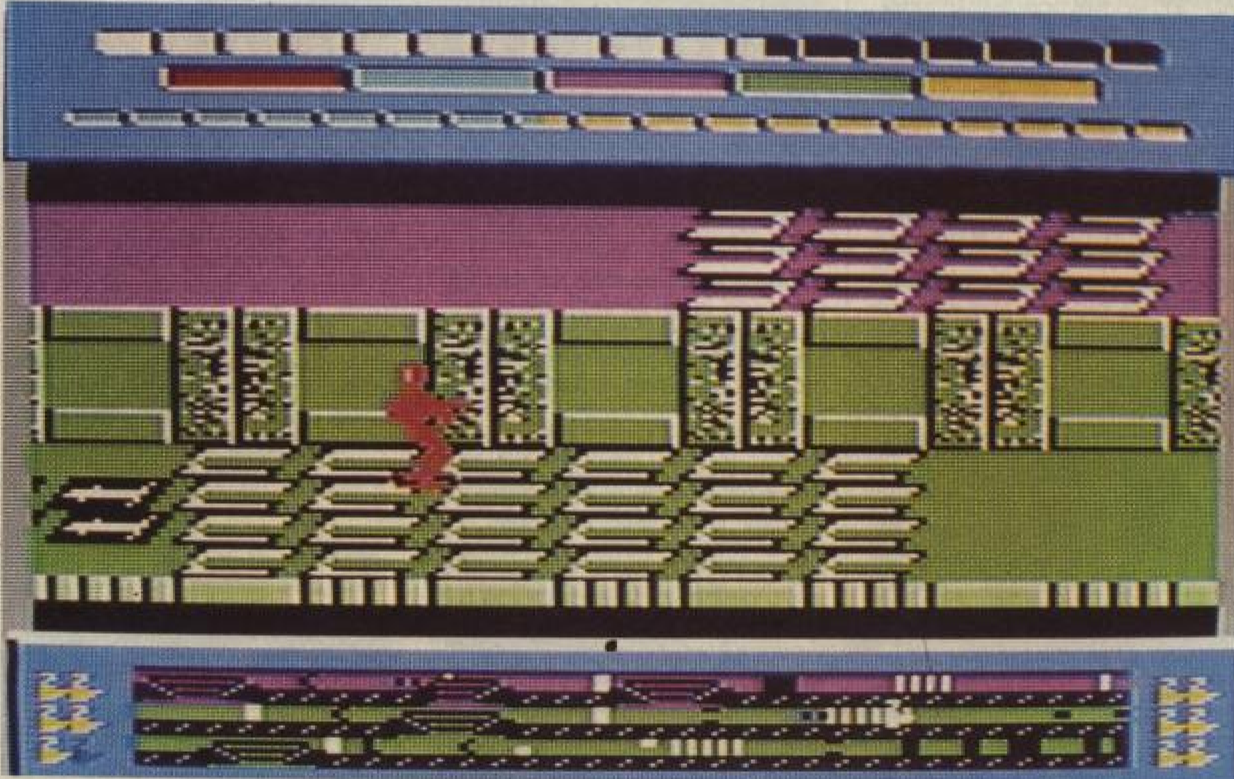
Scientists from the RadCom Corps have reported massive psychic activity deep beneath one of the ancient storehouses in the nuclear wastelands. After reading and analysing the reports, you have decided to take action and fly out to the bunker. Research has led you to believe that freak conditions have brought the ancient biological guardian computer back to life, consequently if the computer can be approached you will be able to find out exactly what's going on, and perhaps even learn some of the secrets of the ancients.

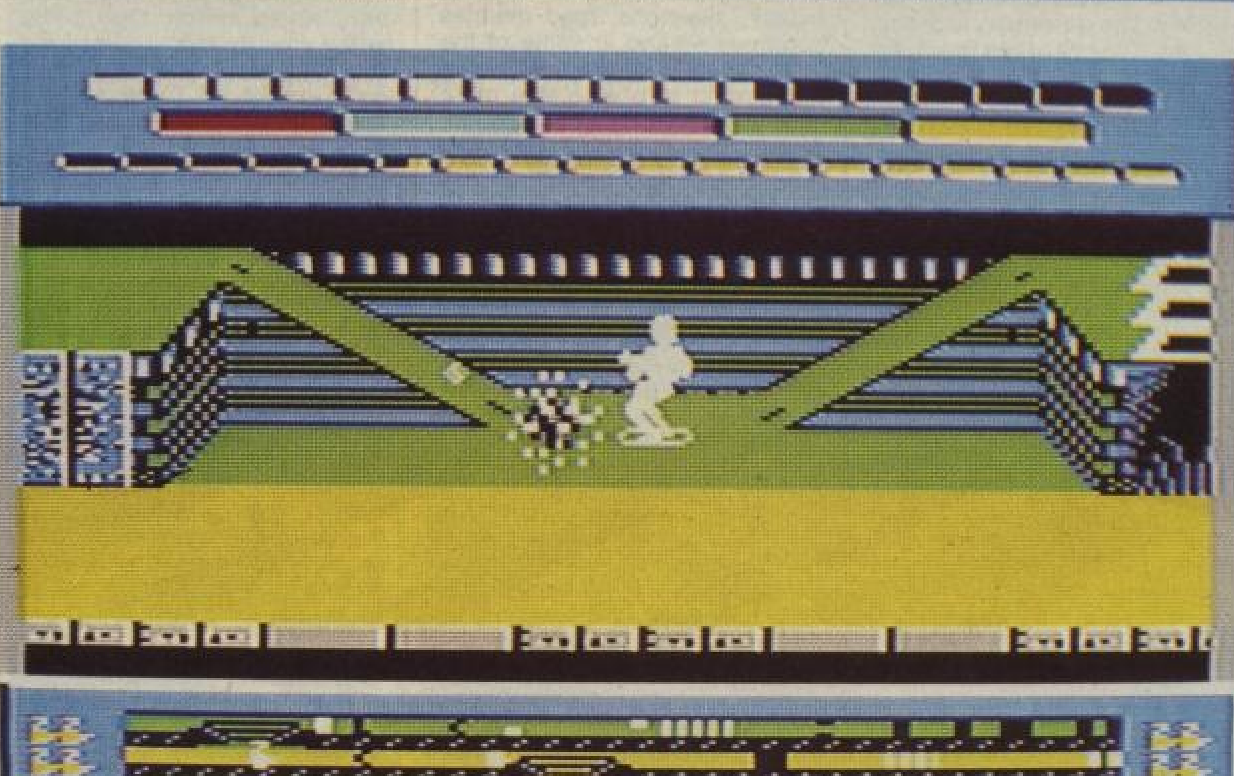
Innocuous as it may seem, the mission is really quite dangerous. This is due to the fact that the Biocomp has been programmed to guard its secrets, so many hazards and traps have to be negotiated if you are to reach the bottom level of the storehouse — where the computer resides — without being killed in the process. There is no real evidence regarding the nature of the traps, so much of your mission will involve gleaning information through trial and error. Only one thing is known: each of the numerous levels of the storehouse is protected by a colour coded defence system, which spots any physical object of the wrong colour moving from one level to another. There is also an ethereal presence, strange ghostlike creatures generated by the computer's defence system, which patrol the warehouse with the object of revealing and destroying any intruder. There are two types of these guardians, black and white, both having similar properties but serving different purposes during the game.

You begin your mission armed with a Psi net gun and riding a hoverplane, which has similar properties as a skateboard, but it glides along on a cushion of hot air blown out from its base. It can be moved left and right at high speed (scrolling the screen as it does), and force extra air out in bursts to jump the rider over obstacles. A bar speed indicator is situated at the top of the screen and extends and retracts as you accelerate and



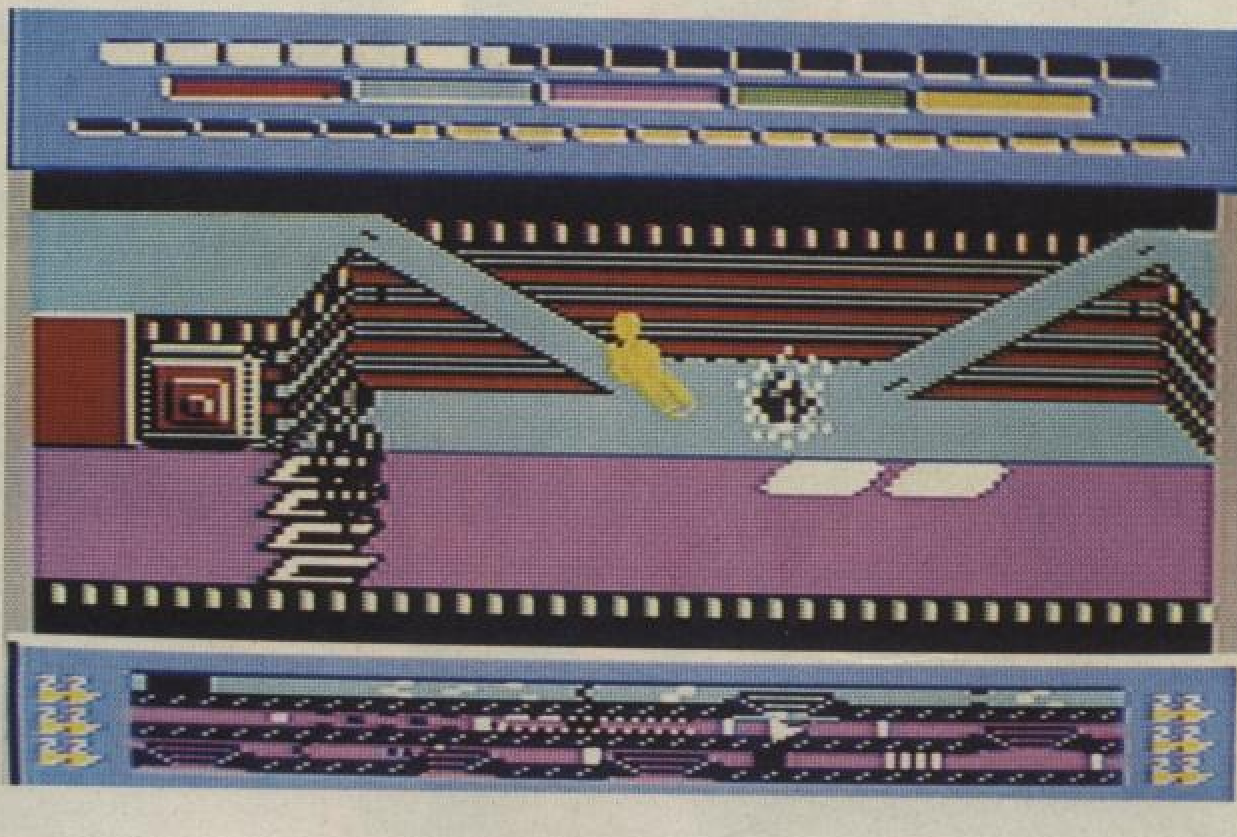

**At long last the Psi Warrior returns in another weird arcade adventure. This game is very similar to its predecessor, but there are more puzzles to solve and lots more to discover and learn. The instructions are deliberately sparse and give hardly any indication of what is required, but this doesn't detract from the game — in fact it makes it more enjoyable to play. The graphics and sonics are very similar to the original, creating a brilliant atmosphere as you glide around the abandoned storehouse. The game is a bit strange and may not appeal to the majority of Commodore owners, but if you enjoyed the original then you should definitely check this one out.**





decelerate.

The hoverplane will be damaged if it hits an object at high speed. This damage appears on the speed indicator and stops it from reaching its maximum. The more hits sustained the more restricted

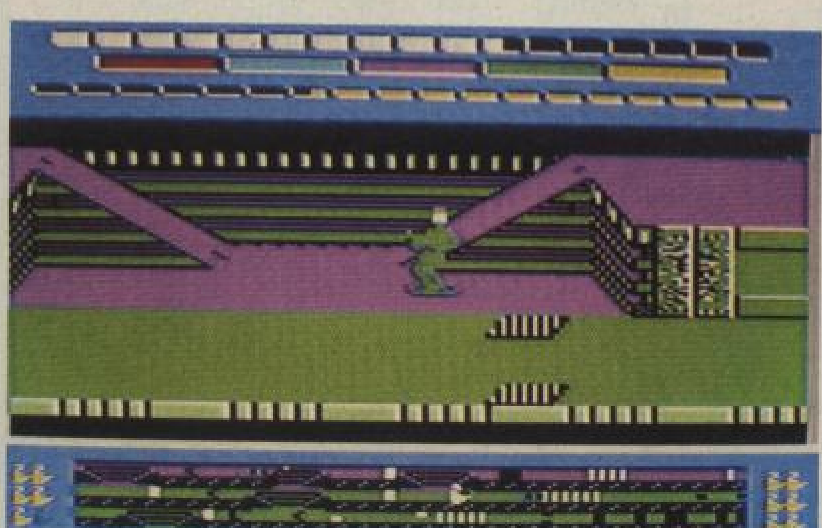




**I've never played** Psi Warrior **so I can't compare it with this. One thing's for sure though: if it was as good as this then it must have been a brilliant game for its time. What I like about this is the puzzle element — you really have to think about what you're going to do next. After you've gone down a few levels things start getting very tough indeed, and some very precise movements are required to dodge the anti-matter squares. The atmosphere generated by this game is great, the sound complementing the graphics perfectly. I've got no hesitation in recommending this — it's ace.**

the speed bar becomes, consequently if the 'plane is badly damaged you can only move along at low speed.

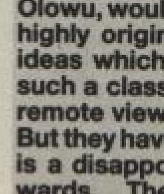
The levels of the storehouse are interconnected by a series of ramps, and each level contains many types of physical hazard designed to impede your progress. These include two types of



neutron mat (dissolve you on contact), ricochet mats (bounce you about), jump mats (basically small trampolines), life restore mats (restore your six lives) and one way mats. Sometimes you will have to jump over neutron mats, or even a whole series of them, to reach a ramp which will take you down to the next level.

Going from one level to another is one of the trickiest parts of your mission. For example, level one is cyan and the next level is purple. You can only go from levels one to two if your suit is purple, otherwise the Biocomp will spot your presence and neutralise what it thinks to be an intruder, taking one of your six lives as it does so. To turn your suit purple you have to shoot one of the guardians which patrol the storehouse with your Psi net gun. Once a guardian is trapped, running into it absorbs its energy and affects the colour code bar at the top of the screen — absorb a white guardian and the bar will shift to the right, a black one causes a left shift. As the bar moves back and forth it goes through a series of coloured areas, and your suit changes to match the area that the bar is presently in. So, if you want to move into a purple area, shoot enough white guardians to move the bar to purple, and when it's there you can make the transition from cyan to purple. This tug of war effect plays a crucial part in the game, and you must be careful not to go around absorbing guardians willy-nilly, otherwise you might muck up your protective colouring and become exposed to the biocomp.

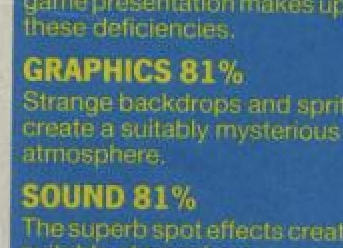
When you move from one level to another you become vulnerable



**This is an unusual game which, like the original when it appeared two years ago, won't appeal to everyone who plays it. However, I must admit that** Warrior II **isn't what I was expecting. I was hoping that the programmers, Voysey and Olowu, would expand upon the highly original and innovative ideas which made** Psi Warrior **such a classic, like invisibility, remote viewing and levitation. But they haven't, and the result is a disappointing step backwards. The simplistic but atmospheric graphics are now colourful and detailed but rather lifeless and detriment the superb sound effects. Most annoying. Fortunately,** Warrior II **is playable — quite frustrating at times, but highly absorbing to play, mainly because of the unique control method which makes the 'puzzles' (which are slightly harder but very similar to those in** Psi Warrior**) all the more difficult but enjoyable to solve. Overall, a good game but a poor sequel.**

and your suit flashes — hit a guardian now and you will die. To remedy the situation you have to absorb guardians so that your colour is different to that of the floor colour (if possible, change your colour to match the one on the next level).

If you manage to get all the way down to the bottom level you will meet the Biocomp, but before it's secrets can be learned you have to complete one more task. Unfortunately, nothing is known about this . . .



**PRESENTATION 79%**
No title screen and deliberately sparse instructions, but the in-game presentation makes up for these deficiencies.

**GRAPHICS 81%**
Strange backdrops and sprites create a suitably mysterious atmosphere.

**SOUND 81%**
The superb spot effects create a suitable atmosphere.

**HOOKABILITY 86%**
Tricky to get into due to the lack of information.

**LASTABILITY 89%**
But once you get going it's difficult to put your joystick down.

**VALUE 85%**
A rather offbeat game, look before you hand over your tenner.

**OVERALL 88%**
A must for **Psi Warrior** fans.


A DUAL SALVO
OF ACTION PACKED
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# KETTLE

**Alligata, £8.95 cass, joystick only**

Of all the dumb household objects in the known universe you had to go and become a kettle. Not your run-of-the-mill kettle, not a boring one with just a lid and a spout, but a really well-crucial job with rotorblades that whizz around faster than a Kenwood Chef!

As an 'off the wall' kettle, you got a job as a freak to be exhibited at your local electricity shop (well — times ARE hard). People travelled from miles around to see your rotorblades spin into life — you were a star! (In fact you were in your element — sorry, couldn't resist that one). Fame is never easy though, and the other appliances in the shop grew to hate you, they were jealous of your popularity and teased you constantly; calling you names like 'old spinny head' and 'twitty twisty top'. One day the situation became so unbearable that the microwave started bombarding you with rays, you could feel your body getting so hot that you were beginning to singe. In a moment of sheer panic you made your escape through the ventilator shaft, flying on and on until you finally made it out. And found yourself trapped in an underground complex full of peculiar creatures. Oh dear. You must break free, and regain your fortitude if you are ever to make it back to the limelit world of fame and fortune.

The cavernous complex consists of thirty intricate levels, each becoming more difficult as you progress. On loading, the title screen gives way to a varied option menu that works as if icon controlled — you just move your little pointy stick around until you reach the desired option. For kettles amongst you that feel a little adventurous, you can choose your own starting point (on either level one or, alternatively, on level four). If you manage to progress further than level four, then a third option will be displayed as your new starting point. And so off we go.

Down in the caverns Kettle has befriended a Crizza, a stupid lifeform, so stupid in fact that it can be persuaded, by a kettle, to become its personal bodyguard, and will go into any situation to make the way clear for him. To find his way out, Kettle must open all the linking valves between the caverns by using the can-openers which are, unfortunately, located inside bubble emitting bowels. Poor old fatty Kettle can't get inside these however, so he must send Crizza forward to smash them open — once he has rammed them ten times they break, allowing Kettle to get inside and whip the can-opener out. Armed with his trusty fellow kitchen appliance, Kettle can then proceed onto the valve which opens automatically, allowing him to continue his journey. However, there isn't a can-opener inside every bowel, sometimes they contain a nasty 'n' mean Kettle eating space monster (Bwah!). Of course trusty old Crizza simply steps forward, hits these another ten times and Kettle's way is clear once again.

There is an option to play a two player game. Here a split screen view is provided to allow you to monitor your opponent's progress and to help him, hinder him or just keep a watchful eye on him, so that when he's done all the work you can collect the goodies. The game finishes when Kettle bites the dust by scraping his bottom along the floor too much, or else of course if he escapes to freedom. So, everything should be fine as long as there are no power cuts, or no-one fancies a quick cuppa during the adventure . . .



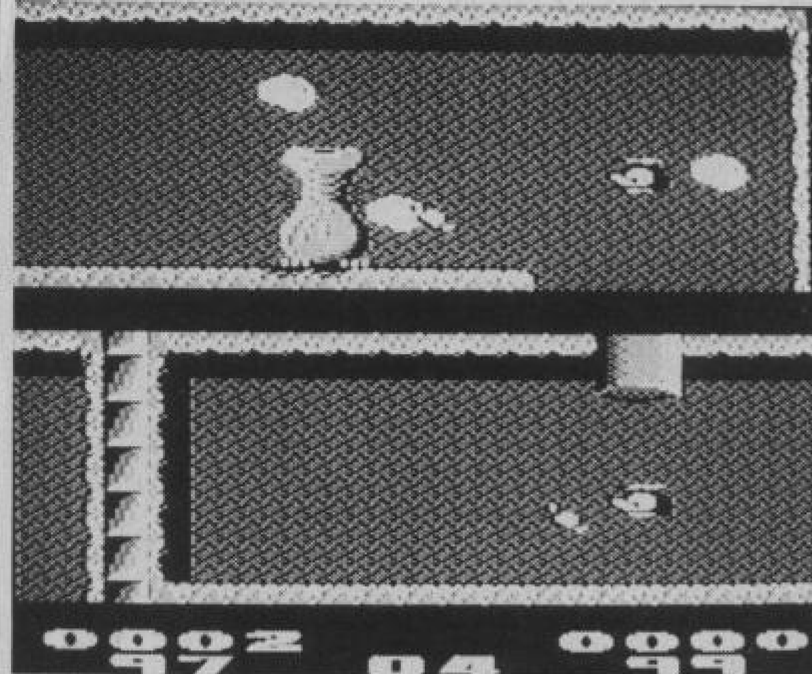

**It took only a few plays to convince me that Kettle is dull. The title screen music is neat, but the graphics are quite bland and match the gameplay, which is simple and repetitive. Kettle could so easily have been a superb game if there was more to it than simply flying around shooting bowels and avoiding the occasional nasty. Very tedious. Hopefully Tony's next game,** Moebius Strip will have more to offer.

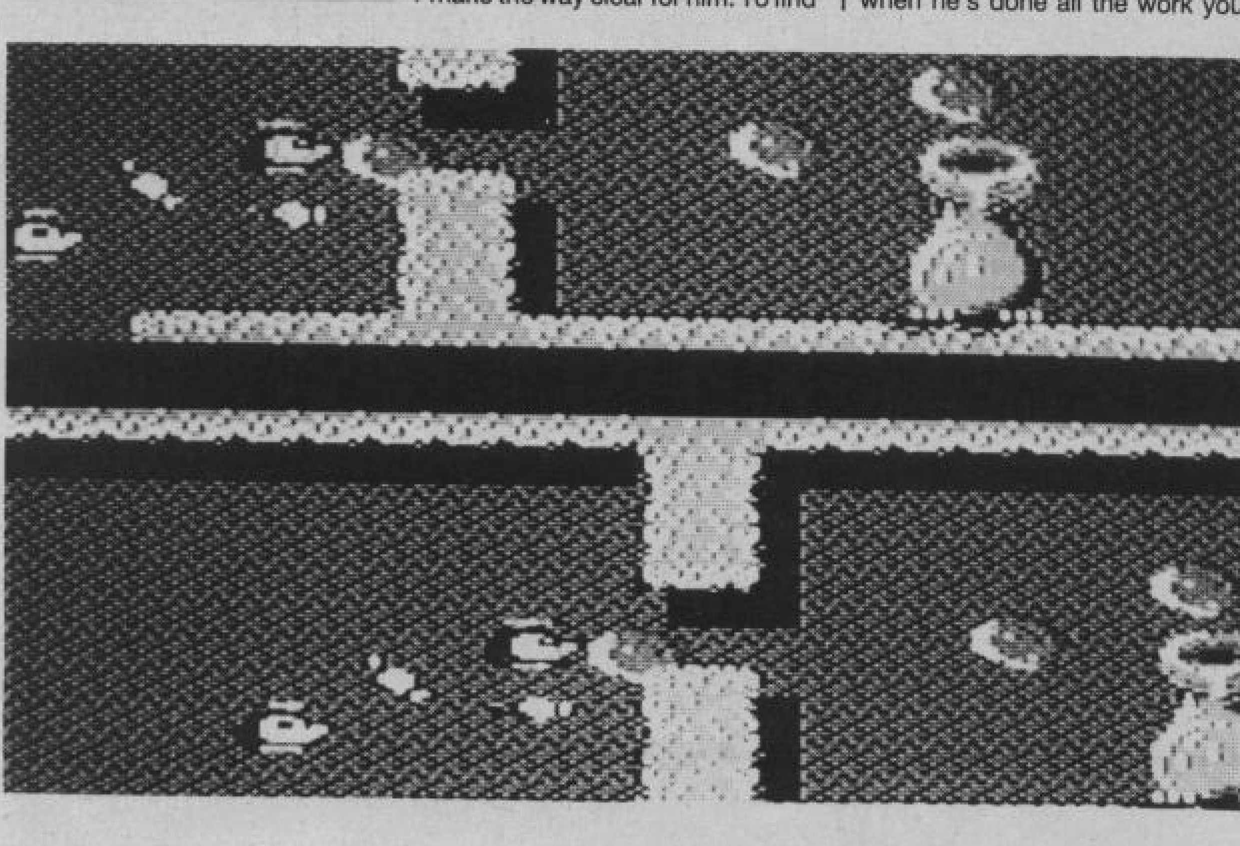



**An interesting game, but ultimately a pretty boring one. Flying around shooting the bowels is quite good fun at first, but once you've shot so many, boredom sets in. There's no real variety in the gameplay, even with two players, and excitement is also lacking. Even the backdrops are repetitive. The music isn't too bad, but there isn't enough in the game to keep you enthralled.**




**Okay, fair enough, Mr Crowther's comment that 'You've never seen a game like this before' is quite true. I never have, and after this effort I don't think I want to again. The concept is there, it's just that it hasn't been developed to its full potential. Apart from the jazzed up 'Polly Put The Kettle On' music, it's basically a poor product and you wouldn't catch me splashing out nine quid on it.**





**PRESENTATION 69%**
Simple title screen and several options.

**GRAPHICS 42%**
Lacking in variety and colour.

**SOUND 78%**
Competent rendition of 'Polly Put The Kettle On'. Reasonable in-game tune and spot FX.

**HOOKABILITY 46%**
Unusual, but quite tedious.

**LASTABILITY 29%**
Lots to explore but little to enthral.

**VALUE 30%**
Too repetitive to be worthwhile.

## OVERALL 35%
A potentially exciting concept which has been poorly executed.

# YIE AR KUNG-FU II

**Imagine, £8.95 cass, joystick only**

Many years ago, young Oolong salvaged the honour of his family by single-handedly taking on and beating the ten members of the evil Chop Suey gang. But one managed to escape, crawling away from the spilled blood and guts, and hiding out until Oolong had returned home. Yen Pei was the survivor's name and while he was counting how many teeth he had left in his pulped gums he vowed revenge.

Now, twenty years later, Yen Pei has assembled another motley crew of nasty oriental persons, all specialists in the art of maiming and killing, and they're after Oolong's blood. Imagine their disappointment when they find out that Oolong is dead. Even this news doesn't quell Yen Pei's desire for revenge however, and he decides to take out his revenge on the next best thing — Oolong's son, Young Lee.

This is where you come into the story. Taking the role of Young Lee, you must do battle with all eight members of the new gang one by one. Lee's not quite as adept at martial arts as his father was, but he's young, strong and has three basic offensive moves to use on his adversaries, a low kick, a mid punch and a high kick. He can also jump about the place, useful for vacating dangerous positions quickly.

though, if Lee destroys a full group he is awarded a tea leaf. If five tea leaves are gained a teacup appears and an Oolong Tea Power bonus is given — pressing the Commodore key at any time replenishes Young Lees energy bar. Up to three tea cups can be carried at once, so if you can dispose of the midget attackers without too much hassle it's worth hanging about to get the extra tea power.

If Lee manages to get through the required amount of screens he meets one of the deadly gang members, the first of which is Yen Pei himself. To beat one of the gang members, Lee has to reduce his opponents energy bar by repeatedly hitting or kicking him (or her), before his opponent does the same to him. As well as having the same fighting abilities as Lee, every member of the gang has a special weapon which he or she uses in their attempt to win. Yen



JR

**This is a pretty enjoyable beat em up game, mainly because it's so stupid. The floating midgets on the screens leading up to the adversaries are really silly, but quite tricky to dispose of if you want to try and gain some tea bonus. The baddies themselves are funny too, the matey swinging his hair is a real laugh, and later on there's a woman in a mini skirt with high heels! Overall it's an enjoyable game, more difficult and challenging than the first, and well worth looking at if you liked its predecessor.**

Pei has iron pigtails which he swings around to try and hit Lee, Lang Fang throws deadly fans, Po Chin breathes fire and so on. On later levels, Lee has also to contend with lightning bolts and bombs.

The only way Lee can defend himself against these offensive weapons is if he manages to pick up a bowl of Chow Mein noodles, which appear occasionally for a few seconds. If Lee grabs one of these he gains Chow Mein Noodle Power which gives him temporary invulnerability from enemy aggression. After a few seconds he reverts back to his normal vulnerable self and has to do battle in the usual fashion.

The game also supports simultaneous two player action. One player taking the role of Lee while the other steps into the shoes of one of the baddies, the two then do battle over the best of three bouts.






R.E

**Ho hum, another beat 'em up for the 64. This is no different from the rest and I soon became bored with it. The eight opponents are the toughest I've met in a computer game, and if it wasn't for Gary Sumpter finding a sort of 'cheat mode' by banging his head on the Commodore, then I doubt I would have got past the first opponent. Ho hum. If you liked** Yie Ar Kung-Fu, **you're going to love this — it's a lot better, but nothing special.**

Young Lee begins the game on a screen seemingly devoid of any enemy. He can walk left onto another screen if he wants, and a display area at the bottom shows how many screens he has to walk through before he reaches the gang member he has to do battle with. After Lee has been on a screen leading to the adversary for a few seconds, midget attackers float in from either side of the screen. They come alone or in groups of three, and at three different heights. If one hits Lee it knocks a chunk off his energy bar, shown at the top of the screen, and if this bar reaches zero he loses one of his three lives.

The midgets aren't so bad



P.S

**There is one positive thing that can be said about** Yie Ar Kung-Fu II**: it's better than its predecessor. That said, the gameplay is still fairly run-of-the-mill with very few moves available. Bash 'em ups are getting a little trite nowadays, with playability separating the good from the bad.** Yie Ar Kung-Fu II **has pretty graphics and some nice tunes, but it lacks anything else that would make it a real winner.**

**PRESENTATION 87%**
Two player option and slick in-game presentation.

**GRAPHICS 77%**
Reasonable backdrops and the meanies are varied and well drawn.

**SOUND 86%**
Plenty of oriental style ditties and a pleasant title screen tune.

**HOOKABILITY 83%**
Straightforward controls and simple objectives give instant enjoyment.

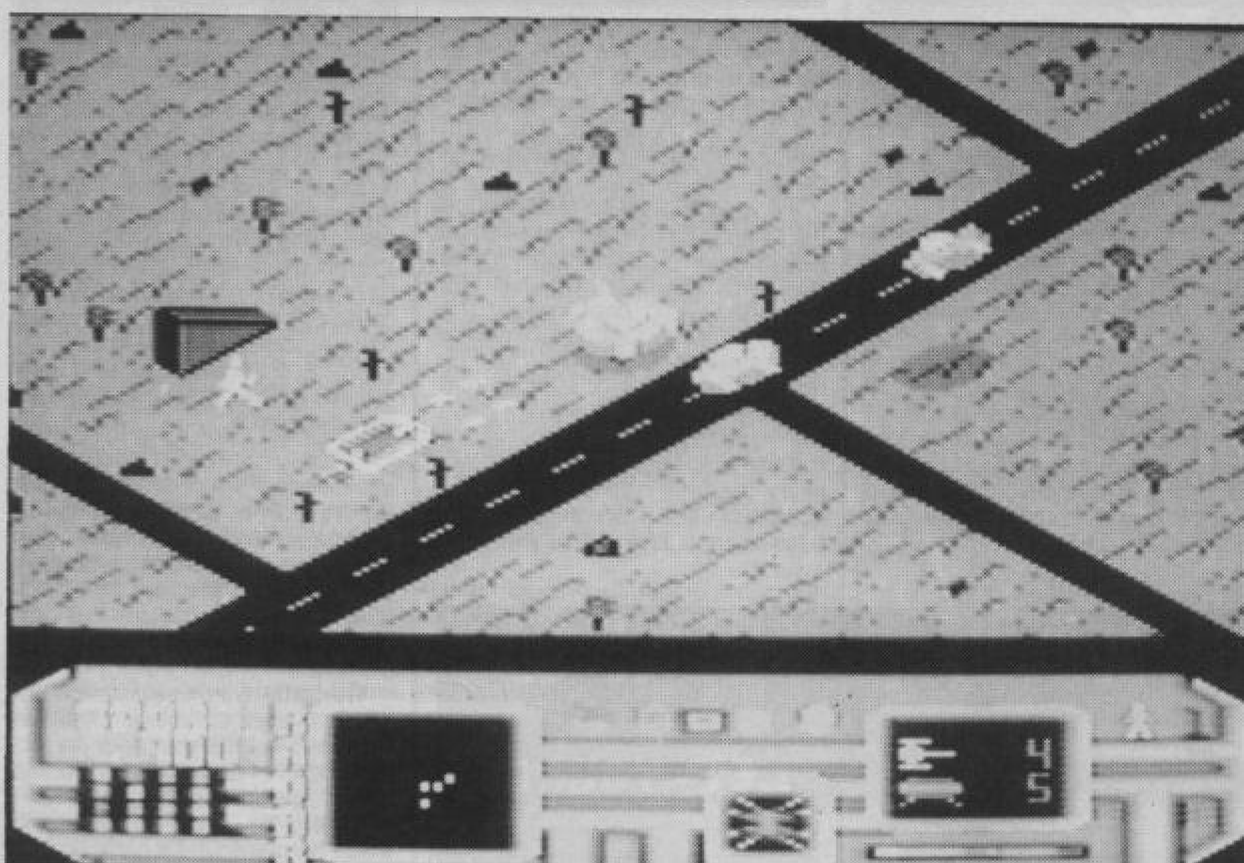
**LASTABILITY 72%**
Eight tough opponents to keep you busy.

**VALUE 72%**
A worthy purchase if like fighting games.

**OVERALL 75%**
Not bad at all, better than its predecessor.

# PANTHER

**Mastertronic, £1.99 cass, joystick only**



To prove just how hard they are (on a truly intergalactic scale), the Phlegms from planet Bo-Gee have decided to invade earth — and they've started with the city of Xenon. Well they blew that place to bits, though luckily most of the population was evacuated first. Unluckily, not all of the population was evacuated, and still hiding in bunkers across the ravaged warscape there remain a few key military personnel. They need rescuing (rather badly really), and this is where Panther pops into view. The Panther is a new breed of deadly spacecraft that employs the cunning device of disguising itself as a huge Pilchard Tin in order to confuse the enemy. Guess who you have to play in this scenario then. No, not the aliens. No, not the trapped military personnel. No, not the alien's pet starcat. Yes, you've guessed it — you have to play the hero. A man who needs guts, nerves of steel, and a willingness to die. Don't shirk now, get that uniform on, c'mon get into the Pilchard Tin. That's better.

Your ship is controlled by joystick across a 3D scrolling backdrop. Your height is controlled by up and down movement, and your lateral position by left and right. With these simple controls, it's possible to manoeuvre the Pilchard Tin fighter in a large number of groovy ways. To defend yourself against the oncoming marauders you've got the Pilchard gun that emits deadly Pilchard rays in the Tuna frequency. It's really raunchy, one zap from this beauty amidst a crowd of oncoming saucers will obliterate them forever. Also, to help with alien encounters you've got a scanner that gives about three nanoseconds warning of impending battle — handy eh?

The poor unfortunates who need your help sit in little boxes waving at you (prats, imagine waving at a time like this — the wallies don't deserve rescuing!), the idea is to skillfully land your craft next to them. Seeing the welcoming Pilchard Tin before them, the military men run into the back of the craft. Once you've rescued as many men as possible, you have to get to the space port where they can be safely downloaded. Easy eh? Well no, actually it's not, as the alien resistance to your mightiness increases the further on you get. Never mind, no one ever said shooting hyper-intelligent Phlegms from a Pilchard Tin was going to be easy.



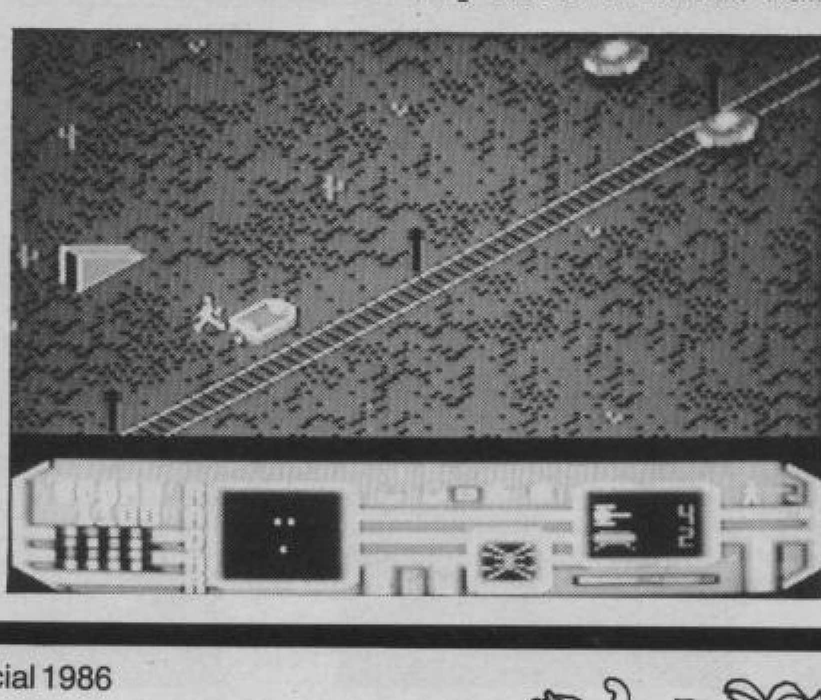

**This ain't half bad. Okay so you might have misgivings about the overall look of the game but it offers plenty of playability. Your flying tin-can is relatively simple to control once you've sorted out the strange perspective. There's some incredibly funny touches in it too, like, um — like if you leave one of the little chaps behind he gets jolly batey and jumps up and down in frustration — poor little soul! For only two quid don't turn it down, it's worth the asking price, but no more.**




**Though not highly original,** Panther **is quite playable in a monotonous sort of way. It looks quite nice as well, and the whole shooting match jogs along quite nicely with boppy Dave Whittaker music. I can't help thinking though, that** Panther **would have been far more suited to Mastertronic's normal range rather than their new (and more pricey), Entertainment USA series. It's still worth a look though, and despite the extra quid I'm sure that quite a few of you will end up buying it.**




**This isn't a brilliant shoot em up, but it does provide a couple of hours entertainment as you try to pick up and deliver all the survivors. The game does have certain addictive qualities and I found myself coming back to it just to see if I could if I could go a little further. The graphics are a bit on the gaudy side and the sprites are somewhat unimaginative, but there's a decent tune to jolly you along. If you're short of cash and after a shoot em up then this is worth looking at.**



**PRESENTATION 71%**
Not flawed but not exceptional either.

**GRAPHICS 70%**
Pleasant scrolling backdrops that really look quite nice. The sprites aren't bad either.

**SOUND 72%**
The effects aren't up to much, though the tune is good and adds a lot to the game.

**HOOKABILITY 80%**
Instantly playable.

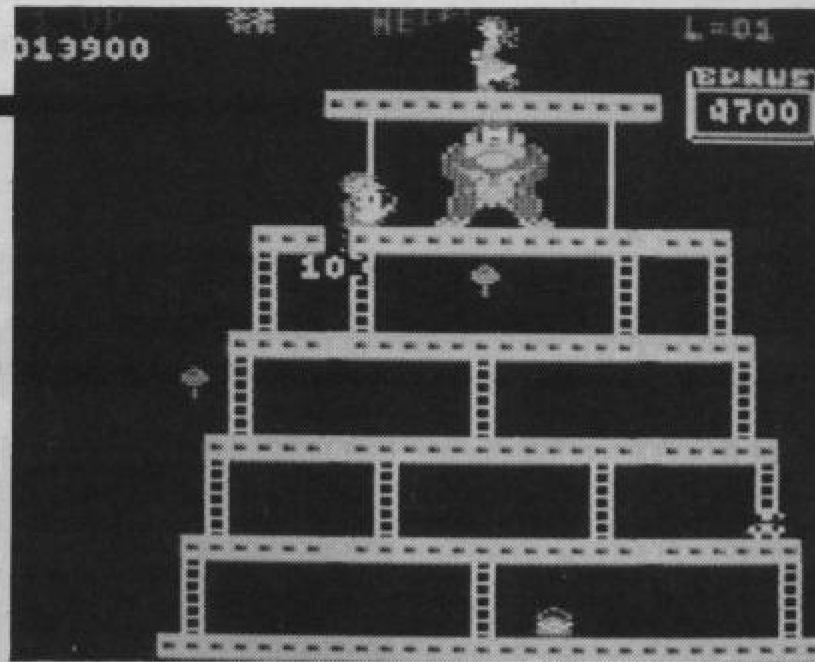
**LASTABILITY 69%**
Boredom can quite easily creep into the proceedings after a fair bit of play, but it's fun 'til then.

**VALUE 80%**
Two quid isn't asking too much for such a simple shoot and pick 'em up.

## OVERALL 73%
Nothing to sing and dance about — though it's nothing to slag off either. Have a look if you can.








# DONKEY KONG

**Imagine, £8.95 cass, joystick only**

That dastardly gorilla, **Donkey Kong** has packed in munching bananas for a hobby, and much to everyone's annoyance he's taken up abducting young ladies. This has particularly annoyed one Mario, his nearest and dearest — the lovely Nicola — is one of the girlies that's been snatched. Mario is really hard, so he's decided to get after Kong, who's at this moment holed up at a nearby semi-completed building.

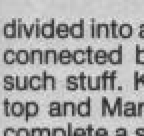
The building is split into four screens, all of which Mario must negotiate before he can get his girlfriend back. Each screen is




**I really enjoyed playing this game but the bottom line is that there's no way I'd shell out nine quid for it. Ever. Kong's a very nice game indeed and fun to play. But nine quid? I don't think so. Even if you've never played Kong or a derivative of it, you'll probably get bored of this within a week. See if you can play it and then make up your own mind, but I'm sure you'll come to the same conclusion.**

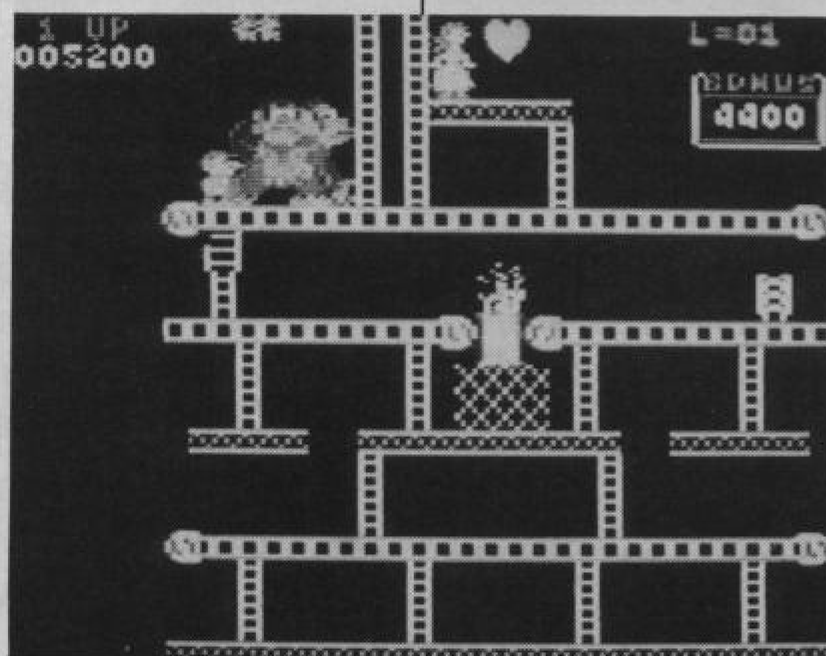
divided into a number of platforms connected by ladders and other such stuff. Kong is always at the top and Mario must reach him to complete a screen.

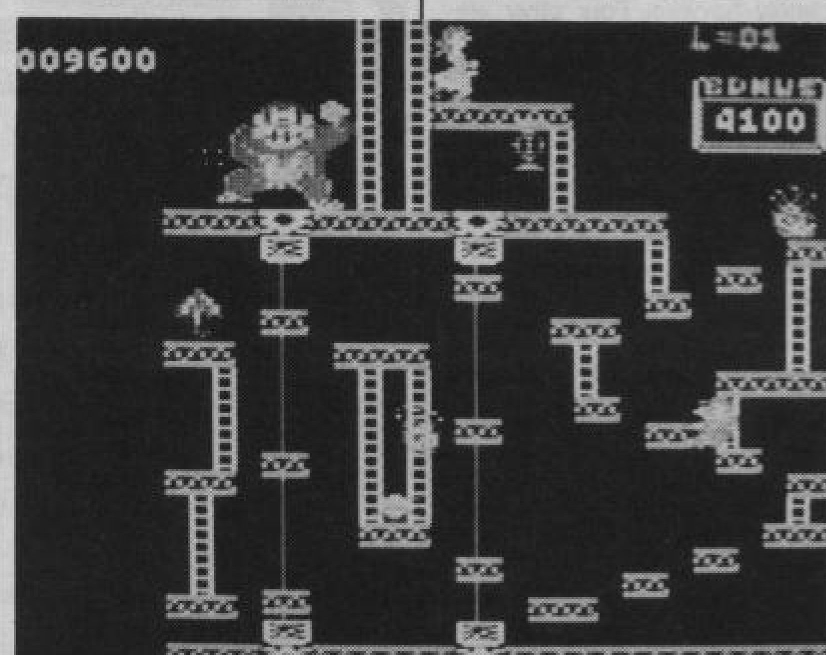
Mario is controlled by the classic left, right and jump method. With this he can scamper to the top of the screen and defeat the manic monkey. Each screen has it's own meanies to hamper and berate him. On the first, Kong throws barrels, the second has deadly custard pies, on the third it's leaping thingies and the fourth contains flaming nasties.




Donkey Kong games have **plagued us since the beginning of time, but at last here is the real one, and it's a very pleasing conversion of the original arcade game. Okay, so it's not visually or aurally astounding, but it does have a great deal of playability and if you're a fan of the original, like me, you'll love this conversion. All your old favourites are there without the cover up names that so many other** Kong **games had to employ. If you want a Kong game, this is the one to buy.**

On the fourth screen Mario's objective is slightly different, this time it's necessary for him to to weaken the structure of the building by running over and removing key-stones. Once all these key-stones have gone, Kong falls onto his grisly bonce and Mario is reunited with his beloved Nicola.







Right that's it, it has to be over now. Kong has fallen about a million miles and landed on his head, and our hero has got his girly back . . . Wrong! Somehow or other the loathsome gorilla lifts himself up, and while Mario's back is turned he grabs Nicola and off we go again — Aaaargh!




**Although being a very accurate conversion,** Donkey Kong **doesn't offer much in the way of new or exciting gameplay. It's fun having a couple of games and reminiscing about the good old days (in fact it's nearly six years ago since this first came out), but after that the game becomes very boring. There are only four screens of action and these become very repetitive once they've been played a couple of times. Graphically the game is quite jolly and the sound is almost identical to the arcade game, ie: pretty grotty. If you never played the original, or still love the game, you might want to check it out. Personally, I think it's a bit too pricey to be worth buying.**

**PRESENTATION 72%**
Bog standard arcade style presentation.

**GRAPHICS 60%**
Dated, but crisp and colourful.

**SOUND 40%**
Simple but suitable jingles and spot effects.

**HOOKABILITY 74%**
Addictive but not demanding or compulsive.

**LASTABILITY 51%**
Fun, although interest will no doubt wane once the game is completed.

**VALUE 49%**
Overpriced for what it offers.

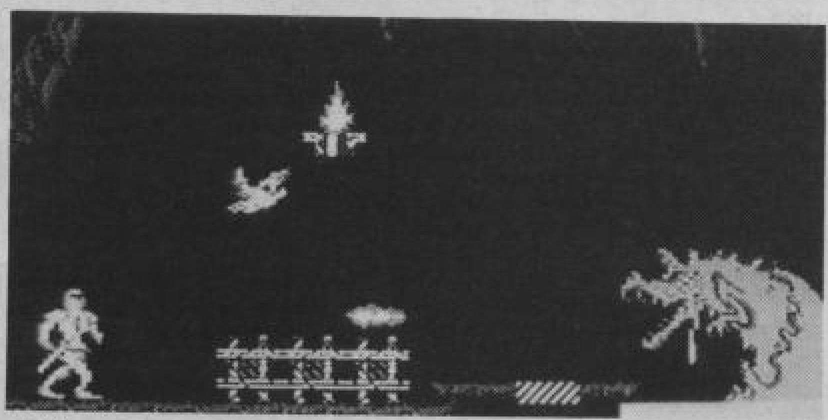
**OVERALL 60%**
A competent conversion of an old game which should have been considerably cheaper.

# CAMELOT WARRIORS

**Ariolasoft, £9.95 cass, joystick or keys**

When the hero of **Camelot Warriors** went to bed everything was fine. In fact he didn't even realise that he was about to become a hero — Mummy had just tucked him in, the alarm clock was set for eight o'clock, teddy was sitting by his side . . . everything was all totally normal and hunky dory. Until he woke up that is. Gone was the bed, teddy and the clock. Gone were his Ah-Ha posters, his house, and the town he lived in. In fact it seemed that everything for miles around had disappeared and been replaced by trees, fields and leafy glades. His pyjamas had also done a runner, but luckily these had been replaced by a button bright suit of armour (a little uncomfortable to sleep in maybe, but dead handy in battle).

After musing for a while, the confused young chap got to his mail-clad feet and started to walk down a nearby dirt track. After strolling along for a while he met a peasant who explained, in between tugs of his forelock that, 'it be the times of good King Arthur, noble sir'. Oh dear, what a predicament. What should he do? By now dark was drawing near so he decided to make tracks towards the large castle which loomed ominously on the horizon.





Camelot Warriors **offers very little and the scenario isn't even very original. It's another of those 'wander around, collect the goodies and avoid the meanies games.' The sort of game that I get tired of very easily. Most of the time is spent idly wandering around nothing more than the programmer's self-indulgent maze. Yawn. There are, occasionally, remotely interesting pieces but don't expect to complete it quickly.**

Eventually he reached the dark and gloomy castle and discovered that it was inhabited by an ancient white wizard. The crumbly, but very wise magician, told him that the reason why he'd been spirited back to the times of King Arthur was because one of his more difficult spells had gone completely haywire. Four other elements had also been transported back from the twentieth century, the old magician went on, and the only way that the situation could possibly be reversed was if they were all collected and handed to the guardians of Camelot's four worlds: Aznaht, Druid of the forest; Kindo, King of the lake; Azornic, Dragon Lord of the caves; and King Arthur himself. So, after resting a while, our young disorientated hero took his leave, strolled out of the castle, and began searching for the four out of time elements.

The game is a flick screen arcade adventure in which the player steps into the armour of the gadget-seeking knight. The worlds of King Arthur all consist of platforms and floors over which the hero can walk. He can also jump from platform to platform in one athletic bound — not bad when you consider that he's got a heavy suit of armour welded around his body. His biggest problem is that the place is infested with all manner of animals, both flying and crawling, which try their best to attack him. If a creature touches him he loses one of his five lives, but luckily he's armed with a sword which he can brandish with one press of the fire button, killing anything which gets in his way.

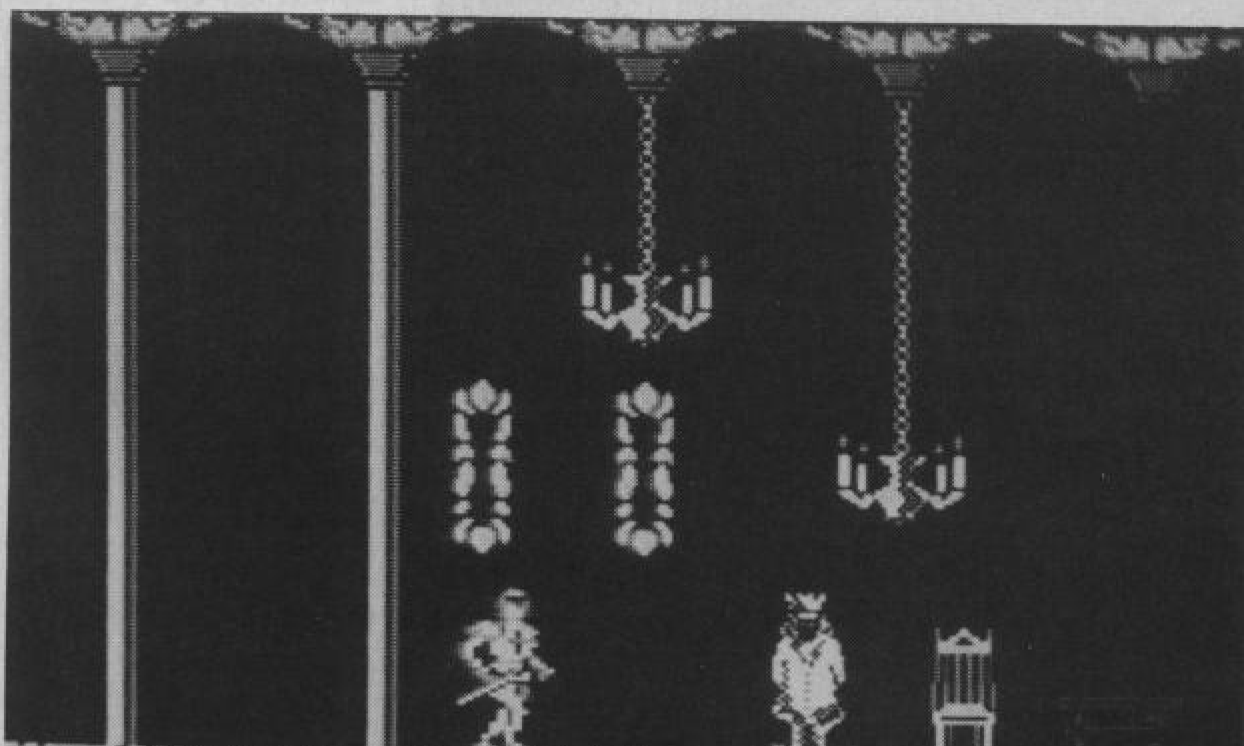


**Strangely reminiscent of** Elidon, Camelot Warriors **is yet another bog standard arcade adventure. Why it's £9.95 is a complete mystery to me, nothing to do with it's quality that's for sure. It's a full price games pretending to be budget software. Simple, unrewarding gameplay, equally rubbish graphics, sound and packaging. Steer clear and stay happy.**



**This arcade adventure offers little in the way of excitement and interest to a budding adventurer. The four tasks don't really involve much in the way of action, and all you have to do is collect the object and find the guardian. Occasionally you might have to avoid a nasty, but its not exactly adrenalin producing stuff. The program is badly designed too, and it's quite easy to get yourself into a position where you lose your lives without being able to do a thing about it — very annoying indeed. The graphics are quite nice, but sound is lacking, so are any addictive qualities. Avoid it.**

Our hero begins his quest in the forest and must find the 'fire which doesn't burn', ie: a lightbulb. Once it's in his possession (collected by running over it), it can be taken to the guardian of the wood, who, on presentation of the object, gives our hero the ability to go into the next world, in this case turning him into a frog so that he can enter the lake. The game continues in this fashion until all the objects have been delivered, whereupon the hero gains access to Camelot castle, and he can at last transport himself back to the present day.



**PRESENTATION 74%**
Pleasant title screen and joystick and keyboard option.

**GRAPHICS 68%**
'Pretty' backgrounds but the sprites lack detail.

**SOUND 44%**
Poor title screen tune and a few spot effects during the game.

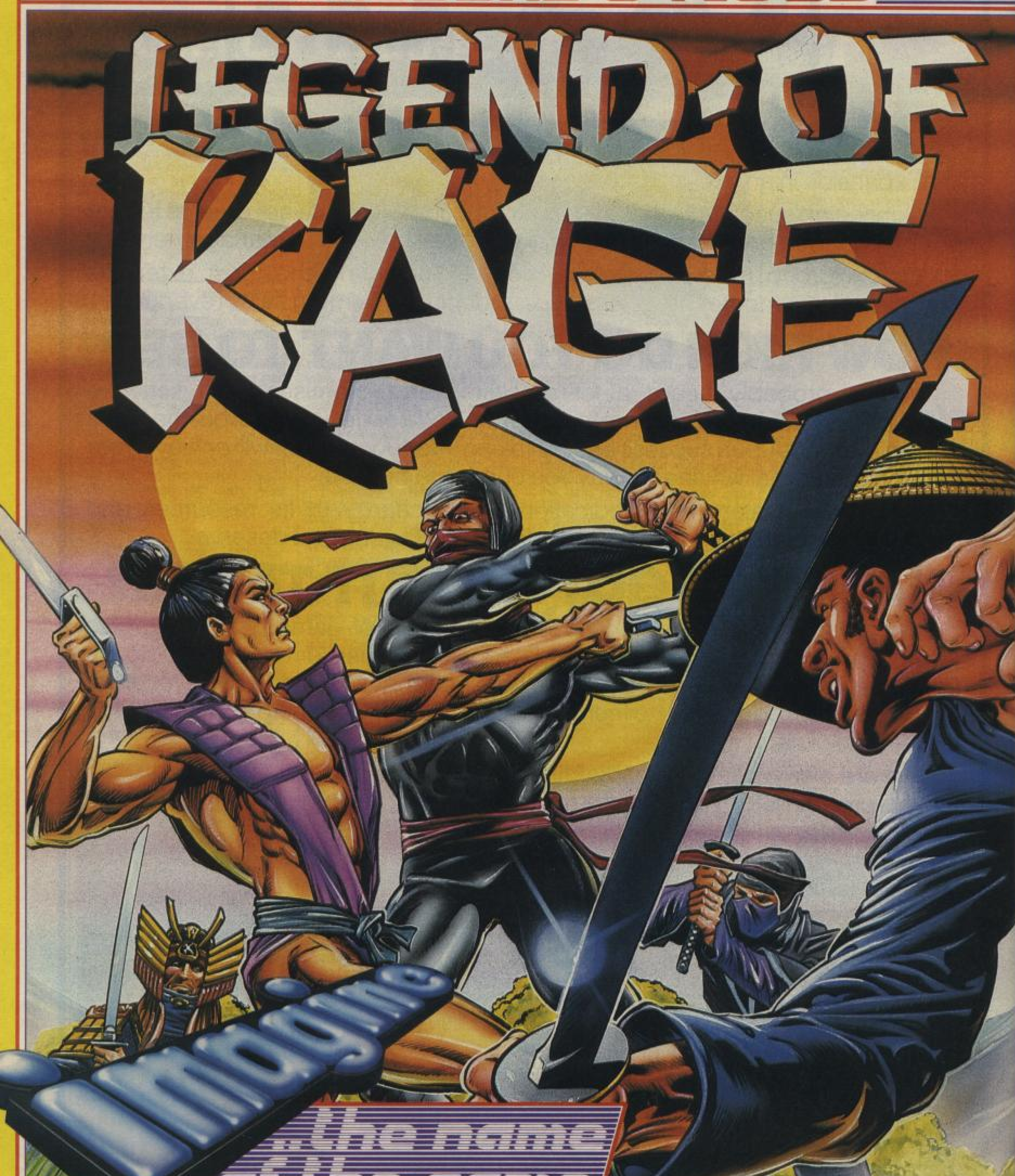
**HOOKABILITY 52%**
Might be interesting to an adventureless arcade adventurer.

**LASTABILITY 38%**
Boredom soon sets in due to a lack of variety and action.

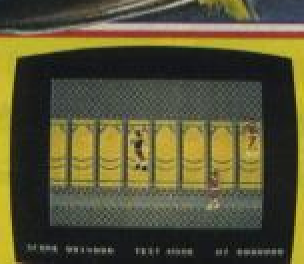
**VALUE 39%**
Expensive for what it offers.

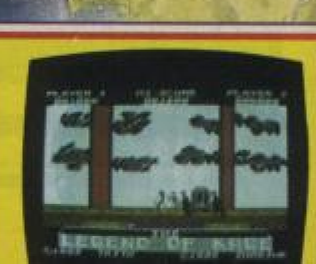
**OVERALL 44%**
A simple arcade adventure lacking arcade action and adventure.

AMSTRAD £8·95
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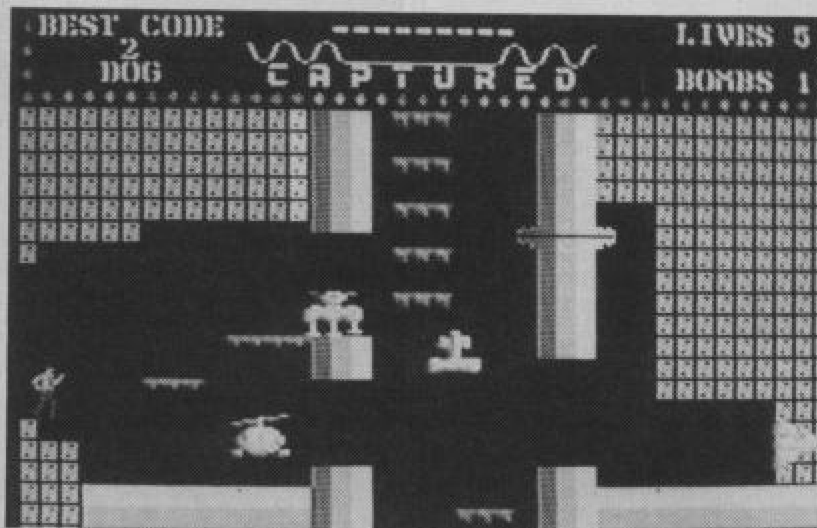

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# CAPTURED

**American Action £9.95 cass, £14.95 disk, joystick only**




Remember **Soldier One**, the hardest commando in the world? Last month he single-handedly raided the evil General's island, blowing up a fleet of ships, half an army, and an entire fortress in the process. This really annoyed the General so he vowed revenge. He drew up a plan to finish our hero for once and for all — late one night, when Soldier One was having a kip, two of the evil General's henchmen sneaked into his room and stuffed a load of chloroform up his nose. Poor old One was so taken by surprise, that he breathed it all in and slipped into a coma before he could even pull back his sheets. The henchmen wheeled him away and dumped him in the General's secret bunker . . .

Many hours later Soldier One woke up, his head still muzzy from the chloroform. Sitting up, he fumbled in his pocket and discovered a crumpled note which said 'find the security code to the door and escape, but beware of the beasts'.




**Soldier One is back in yet another awful game.** Captured **is terrible and would cost you £9.95 for the pleasure of finding that out. It isn't exactly a rip off of one particular product (unlike** Soldier One**) but it isn't original either. Just a run of the mill platform game cum arcade adventure, the sort that Mastertronic do in an infinitely superior way for a fifth of the price. Soldier One is just so unresponsive to control, and even the most apparently easy looking tasks become a real bind. The final kick in the head is the music, it's awful and just doesn't stop — unless you turn the volume right down.**




**Platform games are nothing new under the sun, but usually they have something else going for them whether it be music, graphics or just damn good playability.** Captured **has none of these qualities, it is a plain and simple jumping around game. And a fairly tricky one at that. Once you've mastered the layout of each room it becomes easy and downright dull. The graphics are nothing special, mostly consisting of uninspiring colours such as grey, brown and green which do little to enthuse. When it comes down to it,** Captured **is nothing more than an unoriginal platform game which will leave a lot of people unhappy.**

Stuffing the note back in his pocket, One began his quest to find the security code.

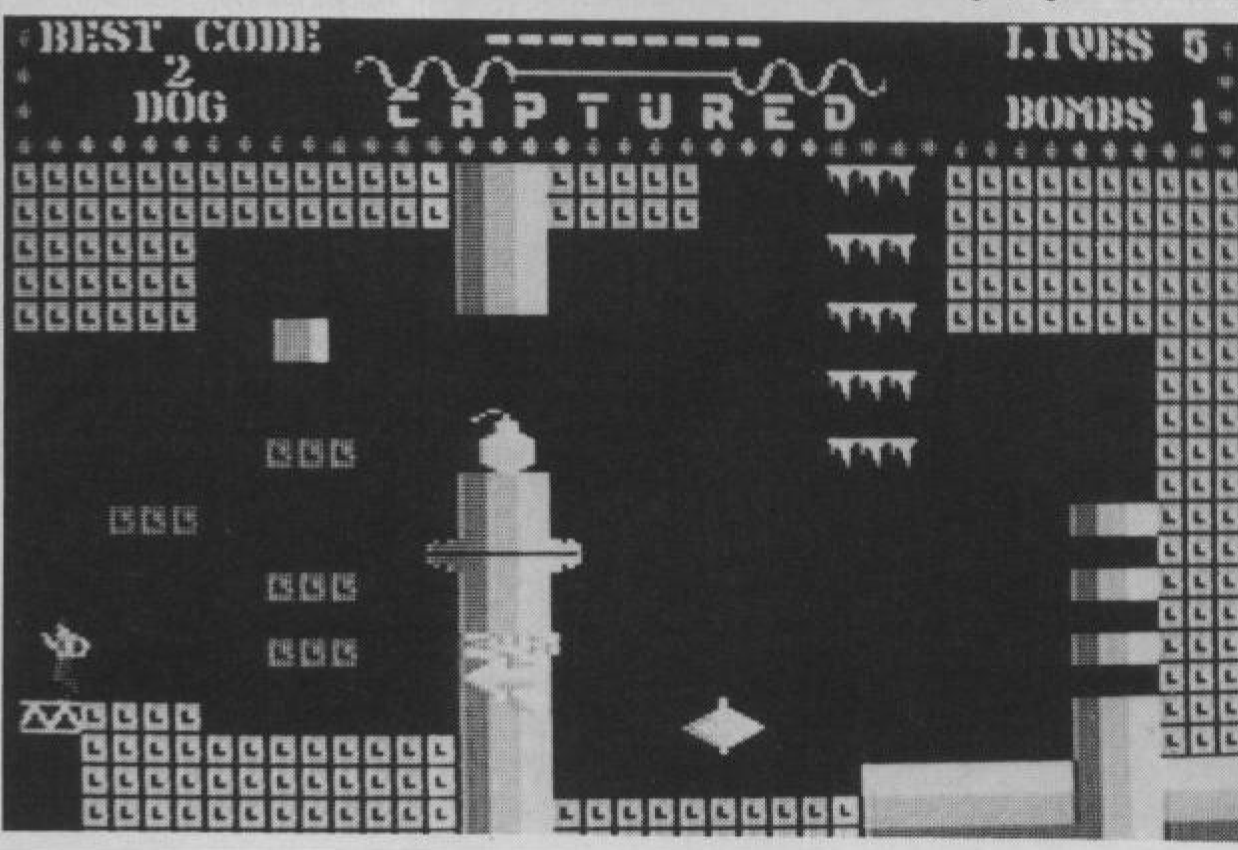
**Captured** is a flick screen arcade adventure in which you play the role of Soldier One. The bunker he's been thrown into is a strange place, full of platforms and horrible meanies which float about the place on preset courses. One can jump from platform to platform by pressing the fire button, and run left and right, logical movements of the joystick determining his direction.

When leaping about the place he may sometimes make a misjudgement and fall to the floor, but luckily he's so hard that he survives — no matter how far he falls. What he isn't protected against is the meanies — if he touches one of these he loses one of his five lives. His only defence against these dangerous marauding horrors is a laser weapon which destroys everything on screen. The drawback with this is that there are only three charges in the weapon. Don't fret too much though, extra charges and extra lives can be found littered around the complex.

To escape from the bunker, Soldier One has to find and pick up the nine different parts of the security code (each code is picked up automatically if touched). Having done this, all that remains is for him to find the exit and make good his escape — all in a days work for the world's hardest commando!




**This is a really tacky platform game cum arcade adventure. Controlling Soldier One is a real pain as he slides about the place like he's treading on ice, and it's really annoying to see him career into a nasty, just because he didn't respond quickly enough to your joystick movement. The game itself is very dull, there are no original features or gimmicks to keep you glued to your Commodore. The graphics are pretty bland and the sound falls into the same category — don't waste your money on it.**




**PRESENTATION 41%**
A reasonable title screen, but no extra frills or features.

**GRAPHICS 38%**
Poor sprites and bland backdrops.

**SOUND 29%**
Annoying tune plays throughout the game.

**HOOKABILITY 37%**
The main character is tricky to control and the game gets frustrating.

**LASTABILITY 32%**
Little to keep you coming back to your 64.

**VALUE FOR MONEY 29%**
A budget price tag would be more fitting for a game of this quality.

**OVERALL 34%**
A very poor platform game cum arcade adventure.

ZZAP! TEST

# NUCLEAR EMBARGO

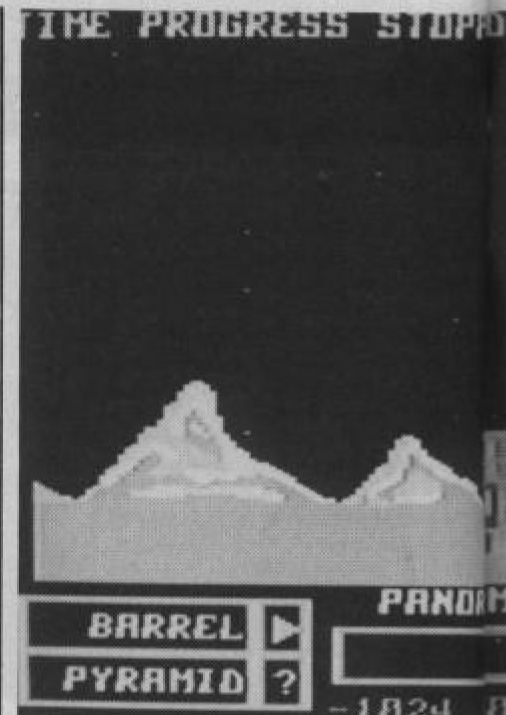
**Micropool, £9.95 cass, £12.95 disk, joystick only**

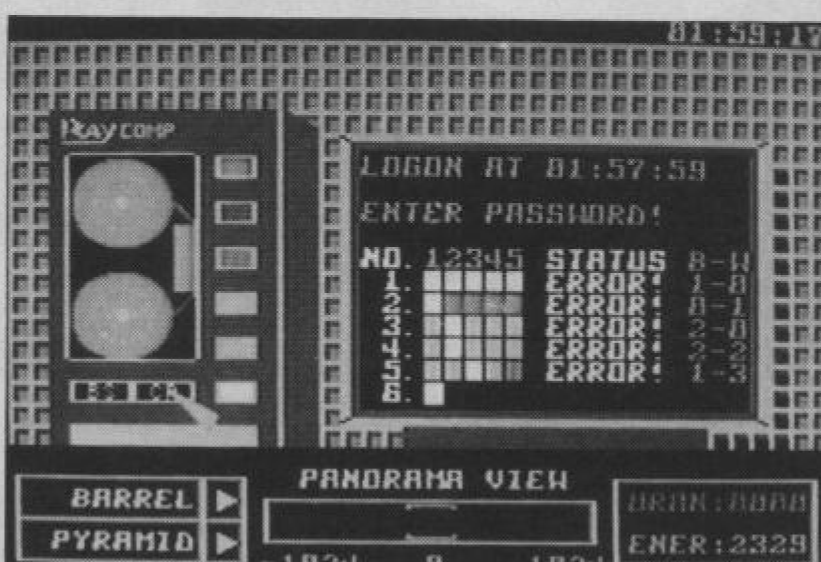
Following the severe fossilised fuel crises in the early 21st century man developed and perfected a new energy source — nuclear fission, obtained by processing Uranium 235. Even this rare mineral was eventually mined out, and man was forced to look to the stars for new sources of fuel. Eventually large Uranium deposits were discovered on the moons of Saturn, and a deal was drawn up with Saturn's premier, Rayol the First, so that the people of Earth could mine the fuel they so desperately needed.

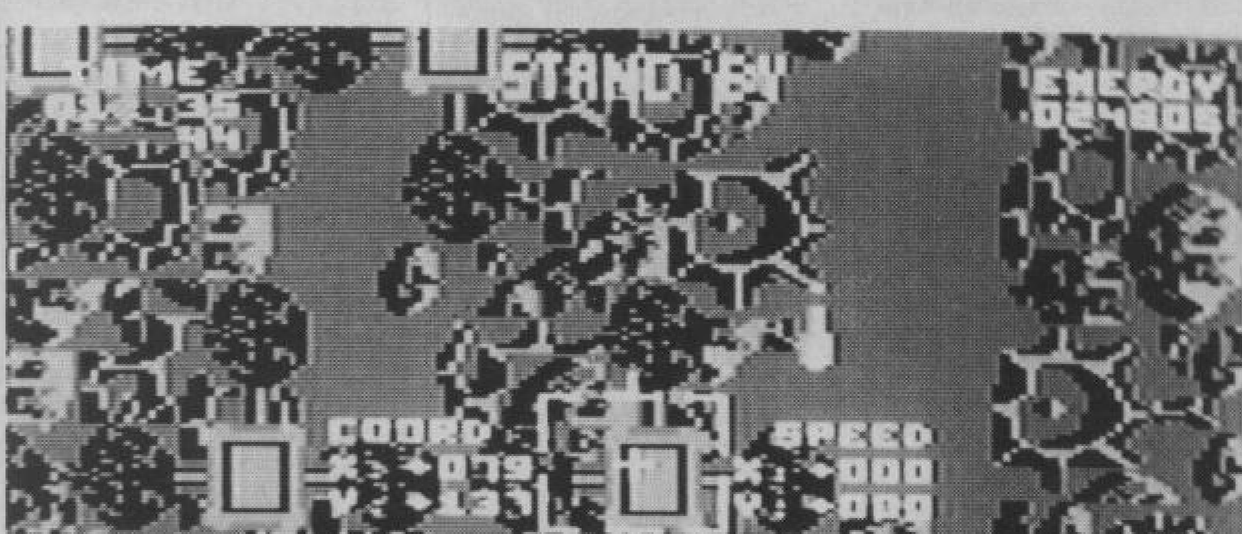
All went well for four centuries until Rayol the Perverse came to power. This horrible character decided that he wanted to create a zoo containing all of the different Earth races. He told Earth leaders that unless they supplied him with 1,000 people of his choice, he'd force an embargo on any further mining of Uranium. Earth refused to succumb to his diabolical demands and Rayol duly shut down the mines. Over the following months Earth's Uranium stockpiles diminished to molehills, and the heads of state became increasingly worried — running out of Uranium would cause billions of people to die of starvation. A crisis committee met and a solution was found: Earth would send one of its rockets out to Saturn's moons and obtain the Uranium by force, even if it meant sparking off an interstellar war.

You, being the top gun of the space fleet, have to fly the mission. On board your warp rocket you have nine robots fitted with the latest mining equipment to help you take the Uranium. The game begins just after the ship has arrived in the vicinity of Saturn's moons, and a 10 x 10 astro chart can be accessed to show where exactly the ship is in relation to them. A cursor can be moved about the map by using the joystick, once positioned, pressing the fire button 'warps' the ship to whichever square the cursor is currently occupying. Whenever you warp, some of your ship's energy is lost, the amount depending on the distance travelled. Your ship's energy is displayed throughout the game in numerical form, so that you know exactly what sort of position you're in.

Ten of the squares on the astro chart contain circles, representing the ten moons of Saturn, and twenty contain little dots, representing pulsars. Whenever your energy is low you can warp to a sector containing a pulsar to re-energise your cells. When you arrive in a pulsar sector, the screen changes to show a 3D view of the starfield. Somewhere within this starfield is a flashing pulsar which, if shot by your twin lasers, gives you 100,000 units of energy.



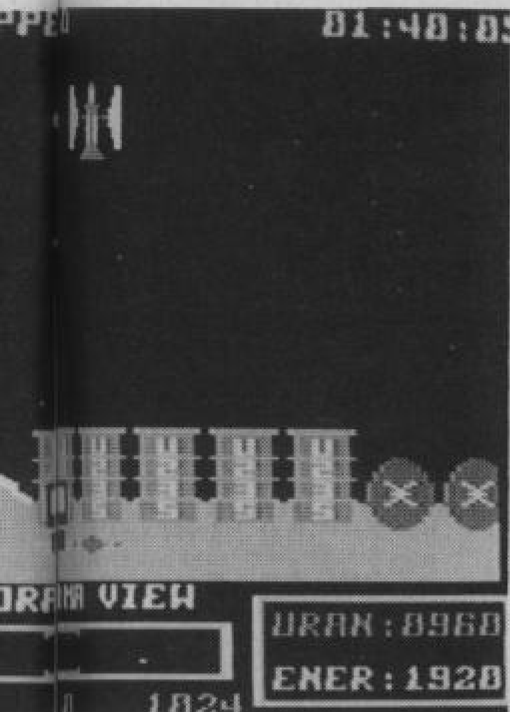



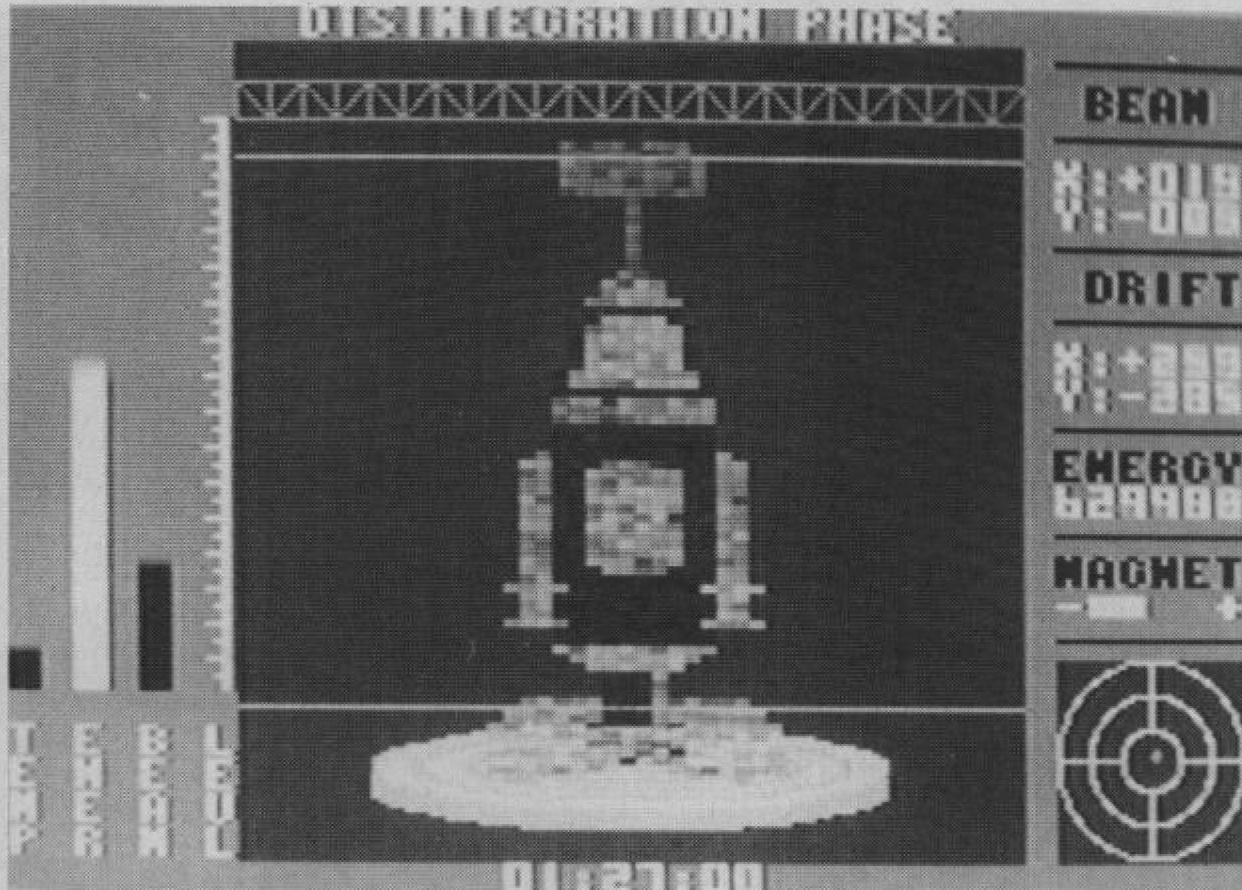



Nuclear Embargo is strange. Unlike most modern releases it's more game than graphics and a very nice game it is too. Classing this game is tricky, it's an odd blend between strategy and arcade, something I haven't seen before. The presentation is great and both graphics and sound are fairly top rate making the whole thing trot along a bit better. I'm a little dubious about its £9.95 tag, a pound or two cheaper and my reception would have been even warmer. Still, the game is really nice and offers a welcome break from the run of the mill kill the aliens scenario and as such is fairly refreshing. Have a look first, it may well be your cup of tea.

When you warp to a moon sector you are automatically put into orbit. A view of the moon's surface can then be displayed by pressing F3. By using the joystick the screen can be made to scroll in any direction, and as your view scrolls by, you will see craters and ground installations. A satellite occasionally comes into view a few miles below you, and if it detects your presence, it relays your position to the ground installations which immediately start firing laser missiles at you. Luckily you too are armed and can fire back — destroying buildings by shooting their glowing outer regions.

In the bottom left hand corner of the screen there is an X-ray scanner, which has to be used if the moon's Uranium deposit is to be located. As the screen scrolls, the X-ray scanner increases and decreases. When it reaches its




maximum you are directly over the Uranium stockpile and a robot can be sent down to mine it.

To beam a robot down to the surface you have to firstly access the transporter room, done by pressing F5. A robot is brought onto the transporting plinth, and it prepares itself for planetfall. When it's ready, pressing the fire button starts the transporting process. A target with a little dot in the middle is displayed in the bottom right-hand corner of the screen. As the robot is transported the dot begins to move out of the centre circle, so the player must keep it in the middle of the circle with movements of the joystick. If it moves out of the circle the transporter starts to overheat, and if it overheats before the robot completes the journey it



**Nuclear Embargo isn't an exceptional game but it's highly original and offers plenty of challenge. There are a few derivative features within the program, like the Mastermind style code cracking bit inside the pyramids, but I've never actually seen a game quite like it — which might explain why it took several plays to convince me of its qualities! This is the second quality release to appear from Micropool — hopefully they can keep it up.**

is destroyed.

When the journey is successfully completed, the screen displays an elevation view of the robot and the moon surface, the robot can then move left or right across it losing energy all the time. If the robots energy is low it can be transported back to the ship (the




reverse process of transporting down).

Once on the moon's surface, an arrow at the bottom of the screen shows which way the Uranium dump is. If the robot is standing in front of a dump, pushing forward on the joystick collects the Uranium. There are usually a number of Uranium filled containers on each of the moons, so it may take more than one journey to collect it all.

The moon isn't unguarded and there are three defences to watch out for — satellites which swoop and destroy the robot if it stands still too long, droids which fire missiles (a missile can be destroyed if the fire button is depressed just before it hits the robot) and radar dishes which flash, destroying the robot if it's in the vicinity at the time.



**This is a really original program which has plenty in it too keep any player happy for quite some time. The different aspects of the game are all quite neat, the aerial view of the moon where you have to search for the Uranium is well done, and actually transporting a robot down to the moon's surface and searching the place out is really entertaining. The graphics aren't brilliant, but they suit the game nicely, and the sound, again not exceptional, fits the game well. If you're after something a little different take a look — it's not bad at all.**

The defence system can be turned off if the robot enters one of the pyramids which are to be found on some of the moons. On entering, you are given access to a computer and can have a go at cracking a five digit colour code. You are given eleven attempts to crack the code and if you fail you lose a robot.

The game continues in this fashion until all the Uranium is collected, all of your robots are destroyed, or the craft runs out of fuel.

**PRESENTATION 93%**
Slick. The various screens all run together fluidly and the instruction are very helpful.

**GRAPHICS 81%**
Varied in quality, but on the whole very good.

**SOUND 80%**
No music, but plenty of imaginative spot effects.

**HOOKABILITY 87%**
Looks complicated to start with, but it only takes a few plays to get to grips with it.

**LASTABILITY 82%**
The ten moons will keep intrepid Uranium hunters occupied for quite some time.

**VALUE 81%**
Although a little expensive, the game has plenty to offer.

**OVERALL 85%**
Not a brilliant program, but very original and enjoyable to play.


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# BAZOOKA BILL

**Melbourne House, £9.95 cass, £14.95 disk, joystick only**

General MacArthur has been kidnapped — Oh no! Some nasty revolutionary faction has whipped him away — Double oh no! But don't you worry none, we've got **Bazooka Bill** and he's harder than hard. He shaves with a blow torch, gargles tin tacks for breakfast, uses babies as basketballs and if anyone can rescue the General in distress it is him.

Such a dashing loveable-rogue is old Bazooky that he doesn't need any weapons! No! With his super Kraut bashing fist (they won both World War I and II) Bill will bash the blighters from here to tomorrow. Anyway, he will be able to pick up weapons along the way.

The dear old general is holed up on an island in the South Pacific, one of three islands actually. Dumped just outside of Clarke Airbase, Bazooka has got to get some transport to the South Pacific, and since it's an airbase it's going to have to be air transport. Clarke Airbase is a lovely place, it's got lots of lovely flowers, trees, rhythm and blue skies but what it's got the most of is enemy soldiers just waiting to let some lead loose in Bill's direction. Doesn't matter though, Bazooky's hard — he killed a man.

Lots of scenery scrolls by our Bill as he employs all of the gook killing tactics he picked up in 'nam. Split into different levels linked by ladders, Bill can leap, run and climb all over his environment once he is given the correct dexterous wiggle of the joystick.

Actually the ladders work rather oddly — even though they look dead normal, they possess very odd temporal and spacial properties. Going up or down a ladder can also take you round a corner even though there's absolutely zero indication of a change of location. Illogical it may be, but if you have plans on being **Bazooka Bill**, an understanding of this odd concept is integral if you are to play the game.

Throughout his travels through enemy territory, Bill is constantly assailed by nasty men with machine guns. But, as has been previously stated **Bazooka Bill** is HARD and it takes more than a few red hot slugs of lead penetrating his flesh to stop this one-man hurricane. What does stop Bill is his energy meter hitting zero. He has got five lives though, so that should seem him through.

Also there to help Bill are the brill weapons lying about that become his once he runs over them. To add to hardman Bill's firepower are knives, machine guns, flame throwers and yes, BAZOOKA'S! Though the weapons are brilliant in their killability their stamina isn't up to much, and after a bit of gook killing they fade and die taking Bill back to ever dependable knuckle power.

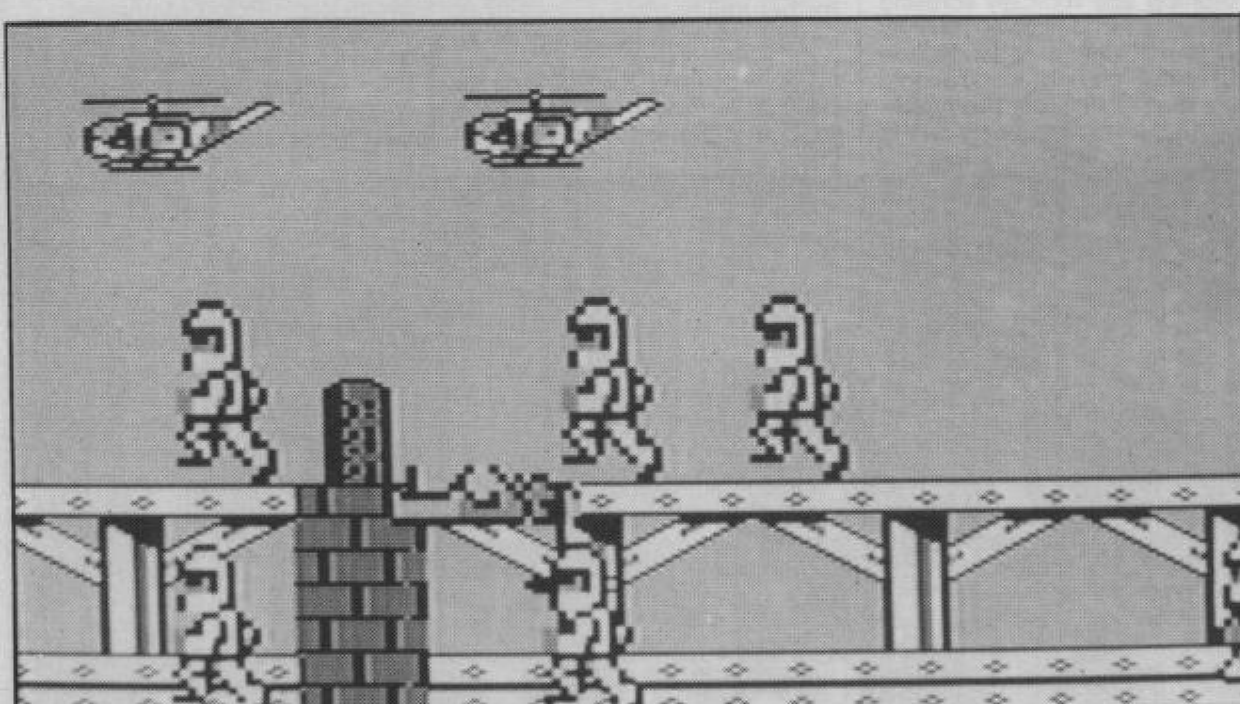
To finish the game and rescue the General from his grisly fate, Bill needs to complete five levels. Each one is finished by finding the right position in the scrolling landscape. This is no easy task though, even for someone as hard as Bazooky, but a man's gotta do what a man's gotta do — and it's up to you to help.




Bazooka Bill **isn't the best game in the world and it isn't the worst. That's only because of** Robobolt, **that's the worse game in the world and it's lucky for Melbourne House that** Robobolt **came out, otherwise this comment would have started: 'Bazooka Bill is the worst game in the world'. The graphics are chunky and poorly defined and the music is dull — just like the gameplay which is incredibly repetetive and monotonous. Do yourself a favour — don't buy** Bazooka Bill, **just go to the computer shop and laugh at it.**

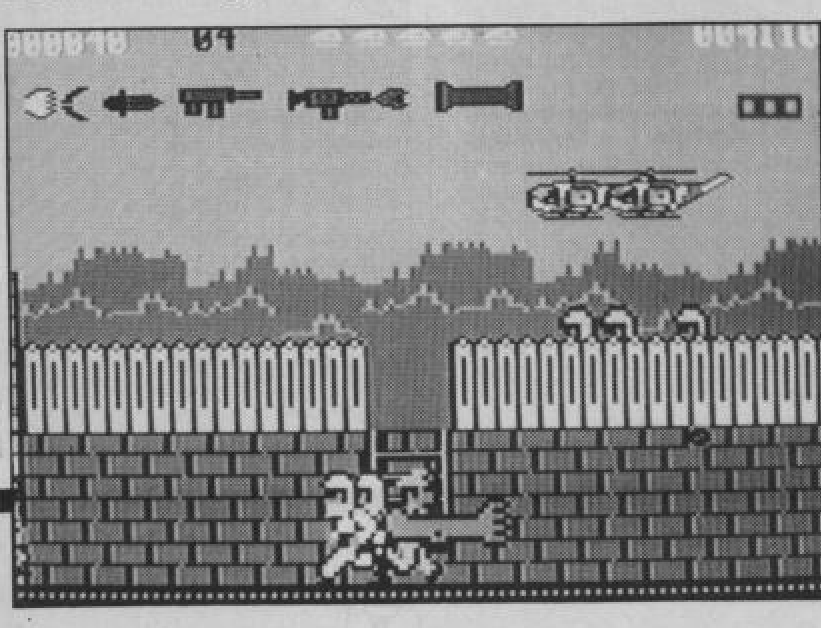



Bazooka Bill **is little more than a poor man's** Green Beret. **The graphics are crude, blocky and badly designed. Probably the most laughable occurrence is the point at which Bill's hand becomes disjointed from his wrist as he fires. It doesn't stop there — when holding a gun his hand swells to the size of his waist! There's no excuse for this shoddy workmanship. Graphics are so important in such a meagre shoot em as this. They can make or break a game. In this case I think** Bazooka Bill **needs some major surgery.**






**I'm not quite sure whether Melbourne House have released this as a joke, or whether they're serious. Whatever their motive there's one thing that's definite: Bazooka Bill is awful. It's a clone of** Green Beret, **only it has pathetic graphics and doesn't play anywhere near as well. The graphics are truly awful — when he punches, his hand comes away from his body and his aeroplane looks like it's been designed by a three year old. The only thing that brings you back to play it is to find out whether things get worse. They do. Don't waste your money on it.**



**PRESENTATION 65%**
Adequate.

**GRAPHICS 45%**
Duplo Bill goes walkabout in Legoland — as built by a seven year old.

**SOUND 56%**
A few simple tunes assault the ears throughout the game.

**HOOKABILITY 40%**
Some initial compulsion to see if things get any better.

**LASTABILITY 27%**
But they don't, in fact things get worse.

**VALUE 28%**
An inferior version of **Green Beret** for the same price.

**OVERALL 30%**
A poor first release from Arcade.

# BULLDOG

**Gremlin Graphics, £9.99 cass, joystick only**

The evil Polon tribe have been causing a bit of a rumpus out on the eastern spiral arm of our beautiful galaxy. They've been bashing innocent civilizations, blowing up suns and overriding all of the space channels with horrible telly programs. The Powers That Be on good old Earth have decided that this has gone too far, and have sent a warship out there to give them their come-uppance. You play the warship's pilot, and it's your job to guide it through the extremely well armed Polon defence system.

**Bulldog** is a vertically scrolling shoot em up in which you must fly over a well defended landscape and strafe ground installations. There are no alien craft to hassle you, but the emplacements on the surface of the planet hurl missiles and bombs in an attempt to bring you down. Six types of installation exist: the slow and fast trajectory types which fire bullets straight at you, shielders (which lob extra wide bullets down the screen), sprayers (which hurl bullets in all directions), straights (which fire two bullets, horizontally then vertically) and finally homers (which fire highly dangerous homing missiles). There are also four types of wall which can't be crossed and require varying amounts of shots to destroy them.

The warship can move anywhere on the screen. As you fly over the landscape you will see squares with letters inscribed upon them. If the ship is guided over one of these, it will change for better or for worse. For example, if an S is collected your ship will speed up, an F gives you extra firepower and a B gives bonus firepower and autorepeat (so you don't have to keep pressing the fire button to fire). Multiples of these letters can be collected to build your ship into a real force to reckoned with, the only problem is that all these powers, as well as one of your five lives, are lost if the warship is hit by a missile. Other special powers which can be collected include temporary indestructibility and the ability to clear the screen of enemy missiles (a sort of smart bomb effect). It is also possible to scroll the screen faster and reverse the scrolling to avoid hitting walls (or to go back for a second shot at the targets).

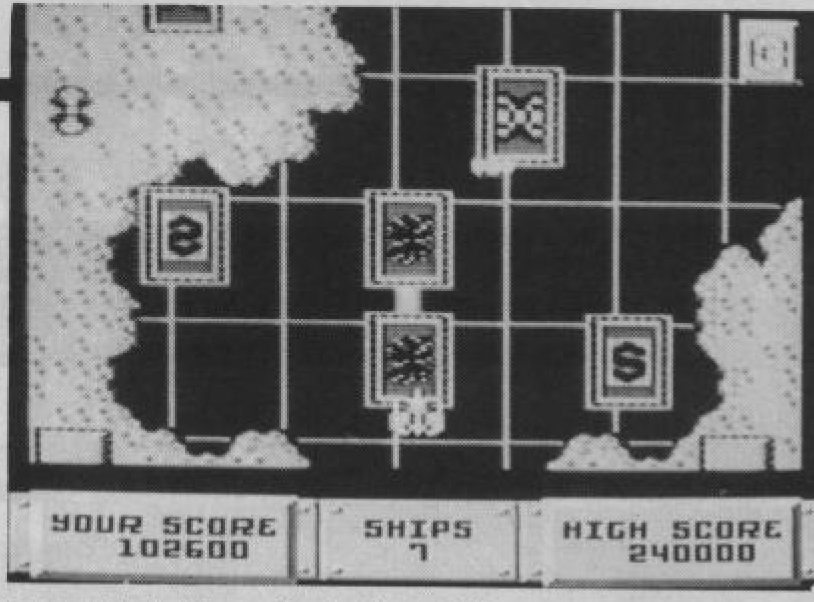
Some of the letter squares are best avoided — those with a backward S slow your ship down, a D drains your extra power, and a square with a horizontal arrow reduces your movement to left and right only.

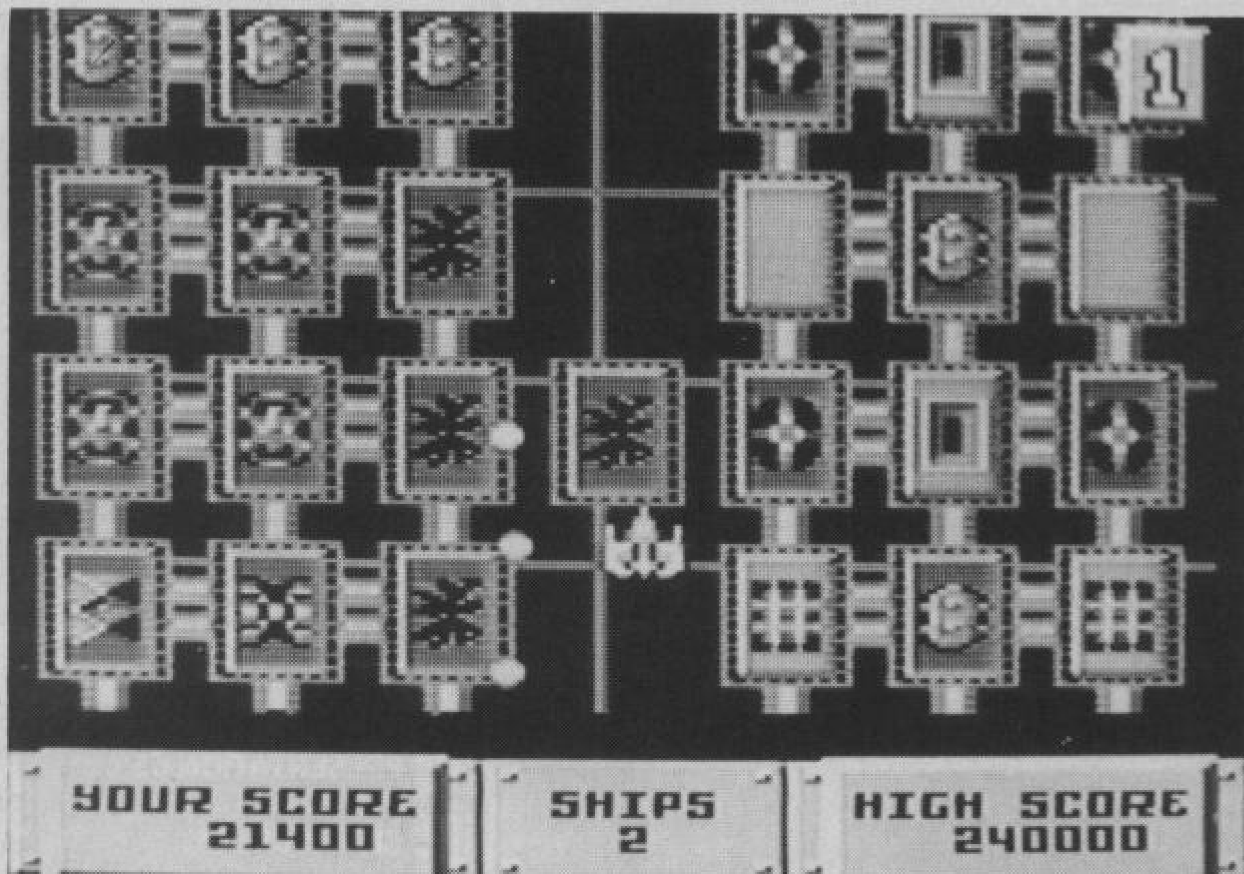
If you manage to fly right over the defence system you will encounter a Polon Mothership, a big and beefy affair which scrolls down the screen towards your tiny little warship and then stops, spewing missiles and bombs. This can only be destroyed by shooting off its gun turrets. When they've all been destroyed, the mothership explodes and you're transported to the next (more hazardous) Polon defence system.

The game continues in this fashion with the ground emplacements getting more and more vicious and the motherships growing bigger and bigger. If all this seems a bit daunting, don't worry too much — you can earn extra lives at regular point intervals.




**Coo, a scrolling game. In fact, a scrolling game with things to shoot at. Again. It does possess some interesting effects, such as when the ships disappear into a sparkle. However the pace of the game is, on the whole slow. It does get a bit faster further on, but not much.** Bulldog **didn't enthuse me that greatly. It looks and sounds okay, but it's rather dull to play.**







**It's a shame that there isn't more to this game — if there were alien ships swirling around it would be brilliant. As it stands, shooting the ground emplacements gets dull very quickly due to the lack of variety. The gameplay is also unchallenging, building up a huge reserve of extra lives is very easy and you can keep on going and going with very little practice. If you're after a good shoot em up, shop around, there are plenty better than this.**




**Gremlin started out with consistently good product about a year ago but now they seem to have sunk to consistently average.** Bulldog **would make a good budget release, as it features some nice music and graphics and mildly addictive gameplay. But as a fully priced game — well, it's lacking. There is something about the game that makes you want to play it for a bit, but that soon wears off. If you want a fast paced shoot em up, then I wouldn't recommend this.**

**PRESENTATION 76%**
Pleasant title screen and high-score table, but little else.

**GRAPHICS 78%**
Good backdrops, but they're all very similar and get very repetitive.

**SOUND 70%**
Reasonable title screen ditty, and the spot effects range from average to pretty good.

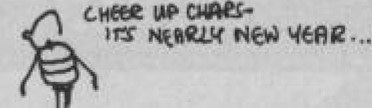
**HOOKABILITY 69%**
Simple and obvious blasting action mean that it's easy to get into.

**LASTABILITY 57%**
Repetitive and unrewarding gameplay soon gives way to boredom.

**VALUE 55%**
Not enough content to warrant such a high price tag.

## OVERALL 60%
A simple blasting game which provides a couple of hours entertainment.





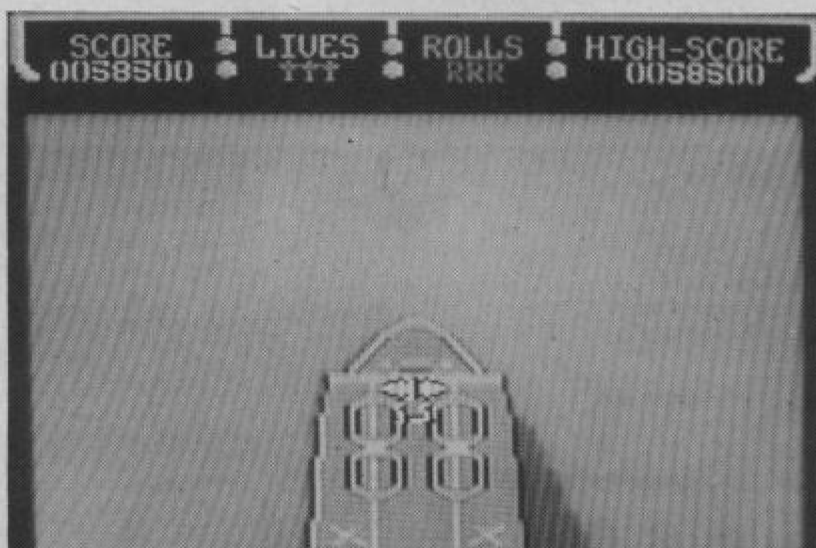
# 1942

**Elite, £9.95 cass, £14.95 disk, joystick only**

Dakkka, dakka — Boom! Boom! Neeeeeeeow ... 'Command to Flight Eagle — come in Flight Eagle' 'Wizzo chaps, Flight Sparrow here. What's the problem?' 'Trouble in the Pacific. Annihilate cabbage crates over the briny and return to base . . . ' 'You cads! Dame Vera's just come over the air waves! Duty calls though ... Flight Chicken over and ayt'

So begins the perilous battle of 1942. Somewhere in the Pacific a mammoth battle is raging. The enemy's fleet and airforce are growing in strength. You, the heroic pilot of the plane Flight Eagle, have been assigned to invade enemy air space in an attempt to diminish their numbers. In a daring solo mission your carrier will take Flight Eagle to the edge of safe territory from where you must begin.

The engine splutters into life, the




633 squadron theme tune is rattling through your head, and you're off — all alone. The opposition consists mainly of simple, but deadly gunners. Get past them and the enemy will begin to worry and send a few bigger planes after you. These have to be shot several times before they are destroyed, unlike the gunners which can be blasted with one well placed shot. Some planes carry an unusual cargo in the form of 'POW'er capsules. When a complete squadron is shot down this cargo is ejected so you can retrieve it for extra fire power.

The mission is split into several sections, each becoming more difficult as you progress further into enemy territory. Huge bombers appear later in the game and must be shot many times to destroy them before they shoot you. Fortunately your plane can be rolled, done by pressing the space bar. This makes you invincible for a few seconds as your plane loops the loop. However, only three rolls are provided for each life.

Be prepared! Enemy gunners have their sights set on you, and their pilots are prepared to die to thwart your mission. The carrier at the end of enemy territory awaits your safe return — but will you make it?





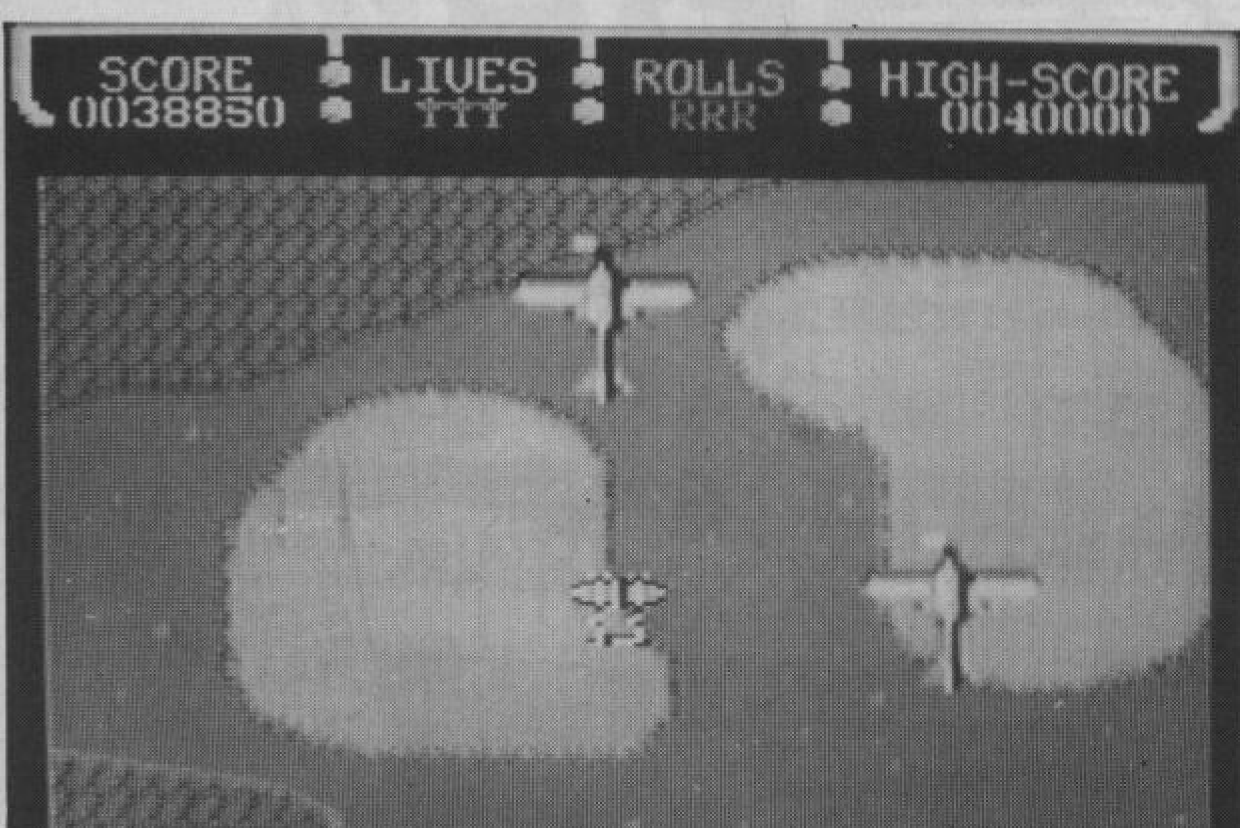

1942 **has delivered what it originally set out to, but in reality it's just not enough. It appears quite fun to begin with, the first few waves are quite enjoyable. But then — well, it suddenly loses its appeal in one quick flash. There's very little here to hold your attention — mediocre graphics and uninspiring game play. The sound is reasonable but it won't be long before that begins to annoy — just like the game.**




**The trouble with** 1942 **is that it provides, literally, an hour's entertainment. The game seems great when you first load it up and play it — it seems tough and very addictive, but if you actually play for more than a couple of minutes you realise that it isn't. All the planes come in patterns, so once you've learned them you never have to die and the game gets really boring. There's no detail or variety in the backdrops either, apart from one or two volcano craters and green stretches of land (very uninspiring) and it all looks very samey. Even the music gets annoying after a while. Surprisingly the original arcade game isn't that old and when it was released I found it very dated. Just like this conversion really.**




**I must admit, I used to hate the arcade version of** 1942. **I just feel sorry for it now. It must be really embarassing to look so dire on the 64.** 1942 **is a boring shoot em up and will only appeal to those who mindlessly rush out and buy arcade conversions. Everyone else ought to have a good look at it first. Why Elite bothered to convert such an aged shoot em up I don't know. As far as I'm concerned it's a waste of time and effort — and money.**




**PRESENTATION 77%**
Reasonable title screen and high-score table.

**GRAPHICS 59%**
Not very colourful, interesting or varied.

**SOUND 61%**
Simple tune which soon proves irritating.

**HOOKABILITY 78%**
Straightforward objective makes the game easy enough to get into.

**LASTABILITY 57%**
Quite playable but too repetitive to enthral.

**VALUE 52%**
Overpriced for such antiquated shoot em up action.

**OVERALL 58%**
An uninspiring conversion of a poor arcade game.

# CONT ON PAGE 202 . . .

**Ever get the feeling that comments and quotes that you read in magazines somehow don't quite reveal all the truth . . . are somehow incomplete, with the speaker cut off in his or her prime? Flipping through some ZZAP! backissues, we noticed that one or two things seemed to have been left unsaid. So maybe, now's the time to say them . . .**

**After over 18 months of referring to page 202 we finally get to print it, by sleight of page numbering. Just in case page 202 doesn't appear for a while longer, we include some continuations that should fit any slots for 1987 . . .**

**(cont from page 9, Issue 1)**
. . . buying an expensive business computer, starting a magazine all about it and selling my Acorn shares in double-quick time. Now take a look at Alan Sugar, there's a man who really knows how to produce computers . . .

**(cont from page 49, Issue 8)**
. . . margin.

**(cont from page 13, Issue 10)**
. . . margin (cont Page 404)

**(cont from page 5, Issue 2)**
. . . learn how to play it properly, and then ignore minor distractions as befits a serious game player and just keep on clocking up the points even if the cat's electrocuting itself in front of me.

**(cont from page 12, Issue 25)**
. . . ser. Which all goes to show if you wield an axe you're bound to do some damage, and if you're a 'lettuce leaf' wimp you're likely to cut your own foot off.

**(cont from page 87, Issue 30)**
. . . the latest arcade hit from the States. Of course, I have ALL the high-scores on the MY DOZEN arcade machines which I own thanks to all the words I **write in MY column for . . . (cont on page 88)**

**(cont from page 88, Issue 30)**
. . . MY own benifit.

**(cont from page 8, Issue 2)**
. . . haggis eater. Anyway, what's so great about kilts?

**(cont from page 5, Issue 3)**
. . . copy of Amstrad Action. The hypoCHRISy of it all, I ask you.

**(cont from page 8, Issue 27)**
. . . International. But then again, the whole point of being a member of Audit Bureau of Circulations is to have your circulation figure examined and published by an independent body. Four year old data is of no earthly use to anyone . . . but historians, or those wishing to reminisce about 'the good old days'.

**(cont from page 69, Issue 31)**
. . . this game is good it makes me want to diet.

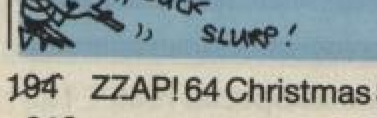

Dear Jim,
Here is my entry for your competition
Is this silly enough?
Gary

. Closing date . . .
16th. Get stuck in today!
C+VG IT'S A STICK UP!
Name GARY PENN
Address ZZAP! 64
LUDLOW, SALOP
Computer COMMODORE 64



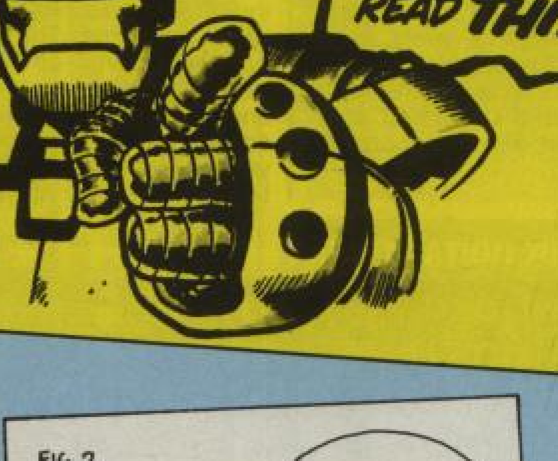

# LOLLIPOP SUPPLIMENT

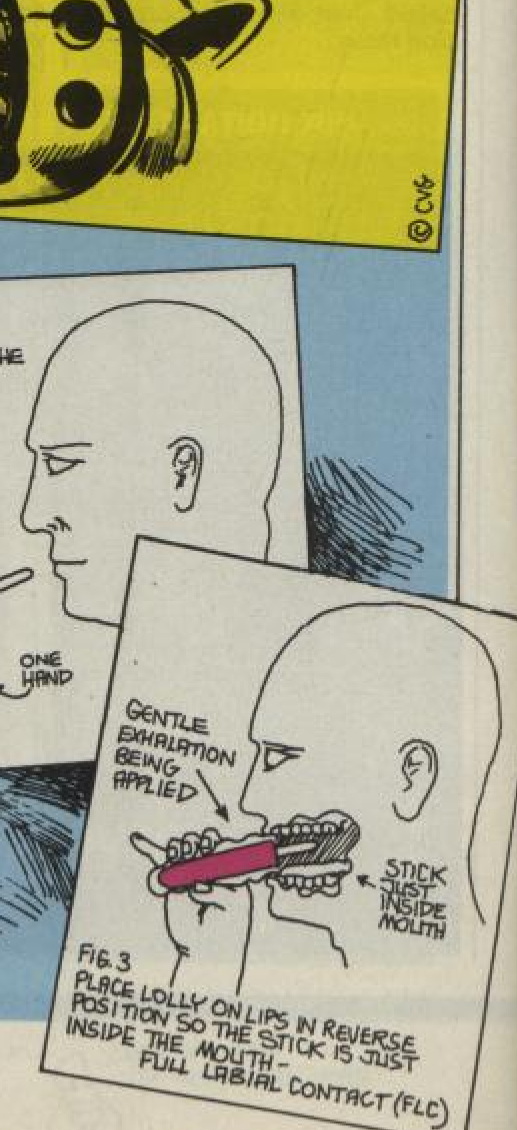
## The Quick Blow Method Of Wrapper Removal











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